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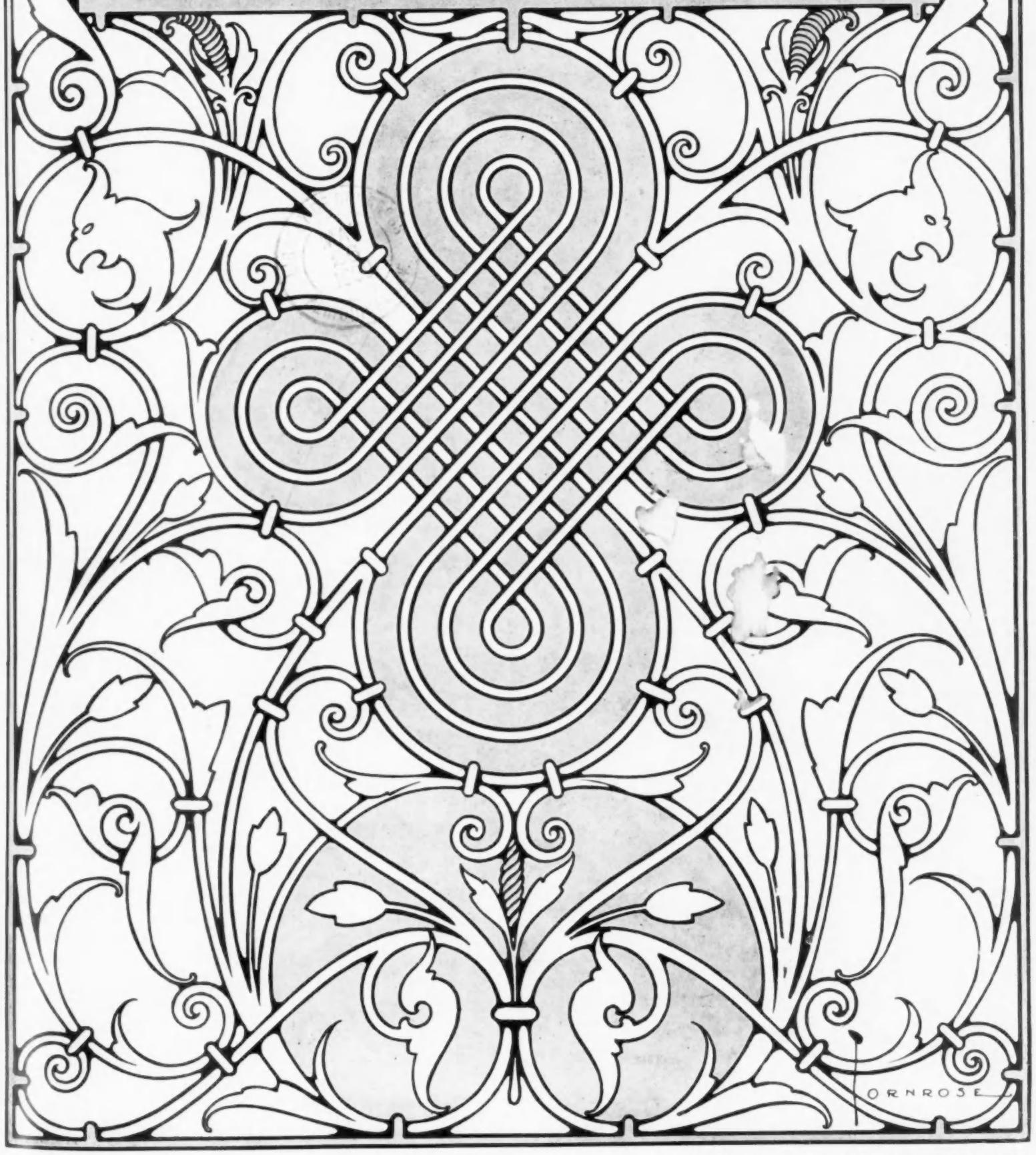

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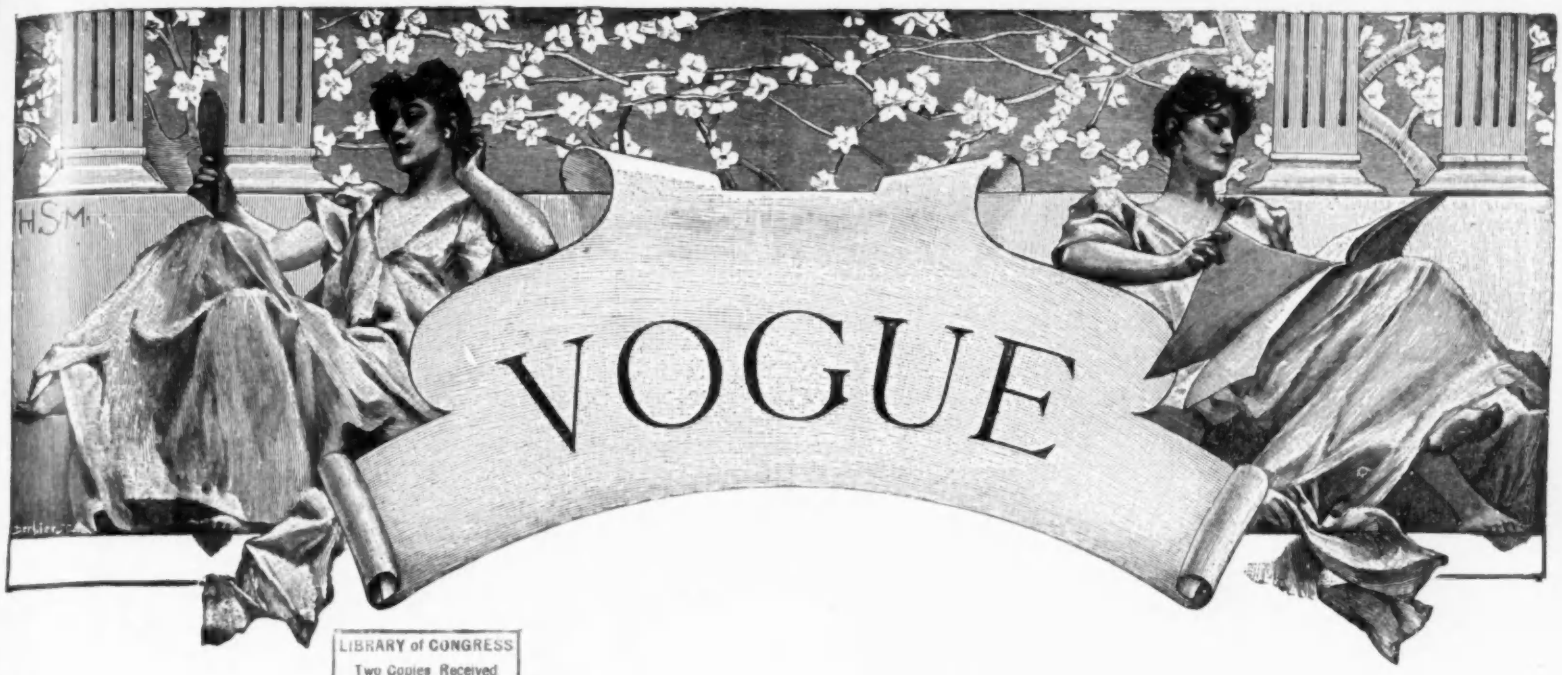

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Spring Fashions Number

Vogue to be dated 15 April, 1909

In this special double number the modes of the season are authoritatively set forth in many pages of illustrations and in Special Articles containing the latest information from the most exclusive fashion designers of both continents. Correct models for Spring and Summer wear in Millinery, Gowns, Coats, Lingerie, Corsets, Footwear and Accessories will be found in this number. An illustrated article on hand-carved umbrella or parasol handles from Oberammergau is an unusual feature. One of these unique handles on a parasol would lend a touch of distinction to any summer toilette.

The latest fashion in bridal gowns with appropriate models for the bride's mother and sisters showing the dress etiquette for the occasion will be of special interest to prospective brides.

The summer wardrobe of the elderly woman will be described and suitable models for women past fifty will be illustrated.

Suggestions for an outdoor wedding in May will form the subject of another special article.

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SOCIETY

DIED

Cary.—Suddenly, Tuesday, 16 March, Major George Walton Cary, in his 70th year.

ENGAGED

Cushman-Coddington.—Miss Violet Cushman, daughter of Mrs. William Perkins Draper, to Mr. Dave Hennen Coddington.

Gulliver-Sheldon.—Miss Louise Gulliver, daughter of Mr. William C. Gulliver, to Mr. Charles Sheldon.

Perkins-Parker.—Miss Winifred Perkins, daughter of the late Augustus T. Perkins, of Boston, to Mr. Charles Parker.

Sanford-Bogert.—Miss Elizabeth Sanford, daughter of Mr. George Baylies Sanford, to Mr. Henry Lawrence Bogert.

White-von Scherr-Toss.—Miss Muriel White, daughter of Mr. Henry White, Ambassador to France, to Count Hermann von Scherr-Toss.

WEDDINGS

Babbage-Low.—Mr. Richard T. Babbage and Miss Laura Low, daughter of Mr. Joseph T. Low, were married on Thursday, 18 March, at the home of the bride. Bridesmaids: Miss Ethel du Bois and Miss Caroline Young. Best man: Mr. Harry S. Black. Ushers: Mr. Alexander Walker, Mr. George D. Dutton, Mr. Lyman Gibson and Mr. Richard H. Swartwout. Among those present were: General and Mrs. Edward H. Ripley, Mrs. Henry B. Hyde, Mr. and Mrs. Gustav Amsinck, Mr. and Mrs. William A. Street, Mr. and Mrs. Stephen H. Olin, Mr. and Mrs. Henry Gansevoort Sanford, Mr. and Mrs. Henry L. Morris, Mr. and Mrs. Thomas Young, Dr. and Mrs. Matthew Du Bois, Mr. and Mrs. Wyllys Rosseter Betts, Mrs. Edward Bell, Mrs. Alexander T. Van Nest, Mr. and Mrs. J. Stewart Barney, Mr. and Mrs. Robert Varnum, Mr. and Mrs. Edward de Rose, the Misses Varnum, Dr. and Mrs. Robert Carlisle, Mr. and Mrs. Frank B. Porter, Mr. and Mrs. Ethelbert Low, Mrs. Richard Babbage, Miss Babbage, and Mr. and Mrs. William A. Perry.

Barklie-Lippincott.—20 March.—Mr. Archibald Barklie and Mrs. J. Dundas Lippincott were married on Saturday, 20 March, at the home of the bride, at Philadelphia.

Lindsay-Cameron.—18 March.—The Hon. Ronald Lindsay and Miss Martha Cameron, daughter of Mr. Don Cameron, were married on Thursday, 18 March, at the home of the bride, at Washington. Best man: Lieutenant Sherman Miles.

WEDDINGS TO COME

Benjamin-Clark.—25 March.—Miss Marjorie Park Benjamin, daughter of Mr. Park Benjamin, to Mr. John Wolfe Clark; at the home of the bride.

Bowditch-Sturgis.—13 April.—Miss Alice Rathbone Bowditch, daughter of Mr. Edwin Bowditch, to Mr. Charles Sturgis; All Saints' Cathedral, Albany.

Brown-Tailer.—14 April.—Miss Harriet Brown, daughter of Mr. Alexander Brown, to Mr. T. Suffern Tailer; at the home of the bride.

Irving-Woodriff.—27 March.—Miss Elaine du Pont Irving, daughter of Mr. Alexander Duer Irving, to Mr. John J. Woodriff; St. Barnabas Church, Irvington.

Lefferts-Maynard.—17 April.—Miss Caryl Lefferts, daughter of Mr. Frederick R. Lefferts, to Mr. Duff Green Maynard; Church of the Incarnation.

Matthews-McCreery.—27 March.—Miss Madelon Matthews, daughter of Mr. John H. Matthews, to Mr. Robert S. McCreery; Dutch Collegiate Church.

Roosevelt-Reeve.—17 April.—Miss Katherine L. Roosevelt, daughter of Mrs. T. James Bowlker, to Mr. J. Stanley Reeve; at the home of the bride's mother, Boston.

Smith-Graham.—21 April.—Miss Gladys Jacquelin Smith, daughter of Mrs. Laroche J. Smith, to Mr. Edward Howland Graham; St. Bartholomew's Church.

Vanderhoef-Marston.—17 April.—Miss Mary E. Vanderhoef, daughter of Mr. George W. Vanderhoef, to Mr. Hunter S. Marston; Collegiate Church of St. Nicholas.

DINNERS

Baylis.—19 March.—A dinner was given on Friday, 19 March, by Mrs. William Baylis for Miss Benjamin and Miss Toler.

Hall.—25 March.—A dinner will be given on Thursday, 25 March, by Mrs. Bolton Hall for Miss Toler and Mr. Auerbach.

Lydig.—19 March.—A dinner was given on Friday, 19 March, by Mrs. Philip Lydig.

Mackay.—23 March.—A dinner and theatre party were given on Tuesday, 23 March, by Mrs. Clarence Mackay.

Soley.—27 March.—A dinner will be given on Saturday, 27 March, by Mrs. James Russell Soley.

LUNCHEONS

Ayres.—20 March.—A luncheon was given on Saturday, 20 March, by Miss Emily D. Ayres for Miss Katherine Van Rensselaer Fairfax.

SEWING CLASSES

Roe.—26 March.—A sewing class will be held on Friday, 26 March, at the residence of Mrs. Charles F. Roe, for the benefit of the Nursery and Child's Hospital.

Van Nest.—19 March.—A sewing class was held on Friday, 19 March, at the residence of Mrs. Alexander Van Nest, for the benefit of the Nursery and Child's Hospital.

THEATRE PARTIES

Benjamin.—25 March.—A theatre party and supper will be given on Thursday, 25 March, by Mrs. William E. Benjamin, for Miss Beatrice Benjamin.

CHARITY ENTERTAINMENTS

Costume Dances.—29 March.—Costume dances will be given on the pine grove on the roof of the Waldorf-Astoria, on the afternoon of 29 March, under the auspices of the Parks and Playground Association of the City of New York. Children from the playground will give national dances in costume. Tea will be served by Mrs. George C. Riggs, Miss Eleanor Robson, Miss Eleanor Whitridge, Miss Joan Whitridge, Miss Pauline Robinson, Miss Anna Robinson, Miss Evelyn Marshall, Miss Helen Alexander, Miss Eleanor Alexander, Miss Gladys Endicott and Miss Katherine Steward.

Patronesses: Mrs. Charles Steele, Mrs. Beverly Robinson, Mrs. Alexander Van Rensselaer, Mrs. William Douglas Sloane, Mrs. Vanderbilt, Mrs. Charles B. Alexander, and Mrs. Levi P. Morton.

Tableaux Vivants.—25 March.—Operatic Tableaux Vivants will be given on the evening of 25 March in the ballroom of the Plaza, for the benefit of the Liza Day Nursery. Miss Geraldine Farrar, of the Metropolitan Opera, will sing an aria from "Madame Butterfly," wearing the costume of the opera. One picture will follow the fifteenth century song, "Emanuel." In it will appear Mrs. S. Barton French and Miss Annah Dillon Ripley. Mrs. Henry Payne Whitney will be seen as Herodias, and Miss Elizabeth Latimer will pose to illustrate the song, "The Keys of Heaven." Tickets for the entertainment may be obtained at the Plaza, and from Mrs. Charles B. Alexander, Mrs. S. Dillon Ripley, and Mrs. Edward J. Berwind.

Toy Party.—18 March.—A Toy Party was given on Thursday, 18 March, in the ball-room of the Waldorf-Astoria, for the benefit of the West Side Juvenile Club. Taking part in the dances, plays, etc., were: Mr. Evert Jansen Wendell, Mr. Howard Turner, Mr. Aubrey Gould, Mr. Philip Birckhead, Mr. George O. Redington, Mr. Clive L. Du Val, Mr. and Mrs. Francis Thurber, Jr., Miss Elsie Lazarus, Mr. Merritt T. Wyatt, Mr. Roger Minton, Mr. Henry R. Stern, Mr. Latham Reed, Mr. Paul Hamond, Mr. Frank Danforth, Mr. Cleveland Cobb, Mrs. Langdon Geer, Miss Florence Gayley, and Mr. Langdon Geer.

Wild West Show.—12 April.—A Wild West Show will be given on Monday, 12 April, for the benefit of the Stony Wold Sanitarium. The patronesses are: Mrs. Henry A. Alexander, Mrs. John W. Auchincloss, Mrs. Joseph S. Auerbach, Mrs. Henry E. Coe, Mrs. Arthur M. Dodge, Mrs. E. Morgan Grinnell, Mrs. H. Fairfield, Osborn, Mrs. Frederick W. Whitridge, Mrs. Henry L. Wardwell, Mrs. J. Borden Harriman, and Mrs. J. Pierpont Morgan. The floor committee includes Mr. James S. Auchincloss, Mr. Frederick S. Hoppin, Mr. R. Stuyvesant Pierrepont, Mr. Harold Imbrie, Mr. William Baylis, Jr., Mr. Snowden A. Fahnestock, and Mr. Langdon Geer.

Bal de Printemps.—12 April.—"Bal de Printemps" at the Plaza, under the auspices of the "Sowers," of which Mrs. Henry B. Slayback is president. A "Spring" ball will be given at the Plaza Easter Monday evening, 12 April, for the benefit of the Darrach Home for Crippled Children. The patronesses include Mrs. J. Jarrett Blodgett, Mrs. H. H. Rogers, Mrs. John D. Archbold, Mrs. Henry Clark Coe, Mrs. J. Hood Wright, Mrs. W. W. McAlpin, Mrs. Frank M. Freeman, Mrs. Henry Bischoff, Mrs. Henry Slayback, Mrs. Jabez Holmes, Mrs. William P. Clyde, Mrs. Thomas H. Hall, Mrs. Wendell Phillips, Mrs. Gardner Wetherbee and Mrs. Alfred Cowles. Floor committee: Mr. P. W. Alexander, Mr. B. W. B. Brown, Mr. Willis Bunning, Mr. George Chatillon, Mr. Quentin Feitner, Mr. William Henry Hays, Mr. Joseph Hall, Mr. George Austin Morrison, Jr., Mr. Henry W. Stackhouse, Mr. George H. Sullivan, Mr. Marcel Steinbrugge, Mr. Henry Slayback, and Mr. W. D. Wright.

INTIMATIONS

Ayres.—Colonel Charles G. Ayres, U. S. A., retired, and Mrs. Ayres, will give a reception on 16 April at their house, No. 26 West Fifty-ninth Street, to celebrate the twenty-fifth anniversary of their marriage.

Berwind.—Mr. and Mrs. E. J. Berwind are booked to sail for Europe on Wednesday, 14 April, and on their return in July will go to their place at Newport for the season.

Brooks.—Mrs. Walter Brooks and Miss Edith Brooks, who had been staying at Atlantic City, have returned to town.

Brown.—Mrs. John Crosby Brown, who has been spending a few days at her country house in Orange, N. J., has returned to New York.

Dahlgren.—Mrs. Paul Dahlgren and Miss Romola Dahlgren have returned to Newport from New York.

Dodge.—Mr. and Mrs. Cleveland H. Dodge have returned from their visit to Princeton, N. J.

Dows.—Mr. and Mrs. Tracy Dows will return to New York from the Virginia Hot Springs on 1 April.

Goodman.—Miss Rosalie Goodman, who has been stopping with the Misses Furniss, has gone to the Plaza.

Gould.—Mr. and Mrs. George J. Gould are on their turbine steam yacht Atlanta for a cruise in West Indian waters.

Gray.—Mrs. John Clinton Gray has left for an extended tour through California.

McCragg.—Mr. Lewis B. McCragg has returned to New York from Newport.

Osborn.—Miss Aileen Osborn has been visiting at Garrisons on the Hudson.

Prentice.—Mr. and Mrs. Bernon S. Prentice are at their new home, No. 901 Lexington avenue. Mr. Prentice has quite recovered from his recent attack of typhoid.

Whitney.—Miss Dorothy Whitney and Miss Beatrice Bend have left Palm Beach and have arrived at Havana.

MUSIC

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H—Hippodrome. W-A=Waldorf-Astoria.

Mischa Elman, Violin Recital, 3 April, Aft. C
Hess-Schroeder Quartette, 7 April, Eve ..... M
Karl Klein, Violin Recital, 13 Apr., Aft ..... M
New York Philharmonic Orchestra—31 Mar., 6 April, Eve. C
Philharmonic Society, 26 Mar., Aft., 27 Mar., Eve. C
Symphony Society of New York, Walter Damrosch, Conductor, 28 Mar., Aft., 30 Mar., Eve. C
Symphony Concerts for Young People, Frank Damrosch, Conductor, 27 Mar., Aft. .....
Volpe Symphony Orchestra, 25 Mar., Eve .....
Herbert Witherspoon's Song Recital, 25 Mar., Aft. .....

OPERA THIS WEEK

Metropolitan

Thursday—25 March. Double Bill: Il Barbiere Di Siviglia and Cavalleria Rusticana, with De Pasquali, Bonci, Campanari, Didur and Paterna, and with Destinn, Gay, Grassi and Amato.

Friday—26 March. Le Nozze Di Figaro, with Gadski, Farrar, De Pasquali, Scotti and Didur.

Saturday—27 March. Matinee: Siegfried, with Morena, Homer, Sparkes, Fornarian, Soomer, Goritz, Reiss and Hinckley. Night: Manon, with Alda, Jacoby, Scotti and Rossi.

Manhattan

Friday—26 March. Double Bill: Sabina and Mefistofele, with Garden, Dora, Dalmores and Dufranne, and with Arimondi and entire chorus.

Saturday—27 March. Matinee: Samson and Delilah, with Gerville-Reache, Dalmores, Dufranne, Vieuille, and Crabbe. Night, Double Bill: Lucia and The Carnival Scene from Princesse D'Auberge, with Tetrazzini, Constantino, Sammarco and Arimondi, and with Labia.

OPERA NOTES

Only three more days of opera at the Manhattan Opera House and the season of 1908-9, so far as the Hammerstein contingent is concerned, will have become history. The Metropolitan continues for another week and then follows in the wake of the Manhattan, after giving a post-season of The Nibelungen Ring, as has been done in former years. In some respects it has been a remarkable year; in others it does not come up to the mark of previous years.

The chief interest, just now, appears to be directed towards the Manhattan Company because of the retirement of Cleofonte Campanini from the post of head conductor. There are some who assert that if Campanini really does not come back, that Mr. Hammerstein will not find his path next season as rosy as he may think. Although it has been definitely stated, on both sides, that the erratic conductor is leaving for good, there are sceptics who express their belief that when the opening night at the Thirty-fourth Street house comes around next autumn the smiling and self-satisfied Campanini will be in the orchestra pit.

Oscar Hammerstein himself has said that he owed a large part of his success to Campanini, and there is small doubt that in his position the brother of the late great tenor, Italo Campanini, is one of the foremost men of his profession. Not only is Campanini a conductor, but he can arrange a repertoire and cast an opera, and in this field he has doubtless guided Mr. Hammerstein over some rough spots during his three years of operatic difficulties. However it comes out, it is safe to say that the Manhattan will not be the loser. It seldom is when it comes to engaging the right person or producing an opera.

THE LAST BEETHOVEN CONCERT

Although Walter Damrosch and the New York Symphony Orchestra have done splendid work this year, it cannot be truthfully said that their closing Beethoven concert was an unqualified triumph. Had it been a matter for the orchestra alone it would have been a different story. But as the Ninth Symphony was given, it required a chorus, and the chorus did its work raggedly and with a quality of tone which was ofttimes unpleasant. Possibly the inferior work of the chorus had its effect upon the members of the orchestra, for they played with not much tenseness. That freedom of swing which is essential in symphony orchestra playing, and which this organization has exhibited frequently this year, was absent. In consequence the music of Beethoven was not heard at its best. Mr. Damrosch gave

(Continued on page 560.)

VOGUE
MILLINERY SUPPLEMENT

A QUAINT AND LOVELY MODEL BY MARIE LOUISE

SMART LEGHORN HAT FROM POUYANNE

FETCHING NEW MODEL FROM MARIE LOUISE

NEW FRENCH MODELS

LOvely in a combination of pales nuage (cloud gray) and soft, dull framboise (the wonderful rose tone of the ripe raspberry) is a smart little turban from Georgette. It is all in one piece, straight from headsize to top and very bulky, and is entirely minus a brim, perfectly flat at the top, and intended to be worn directly on a full, wavily arranged coiffure. The material employed is soft maline tulle in light nuage gray, which is finely shirred and puffed over circular wires (at regular intervals) and traversed by a like number of strings of metal beads in a slightly deeper tone of the same color. At either side there is a huge, disk-shaped ornament of the same beads, and this is followed by a big chou of exquisitely soft mirror velvet in raspberry tones, spreading over and above the entire back portion of the turban. Queer outlines, to be sure, and a decidedly unique conception, but exceedingly attractive.

Chic and jaunty are the outlines of a trig Virot model, designed for general street or sporting wear. The shape of fine pressed Sumatra straw in a serviceable, deep khaki tint, is constructed along the lines of the well-known Henri II model. It is barely above medium large, and shows a conical crown of great hight, and slender width, which is succeeded by a rigid brim, flat at the right side and back, and rolled up boldly at the left side and centre front, in a smartly curved, little revers. The garniture is in tones of soft, subdued lichen green, a wide, deftly crushed and folded crown band of soft silk, which at the right side closes in a careless knot over a pair of large, stiff, exquisitely shaded, three-toned wings.

Characterized by particularly effective and novel new features is a late model from Reboux. It is developed from fine pressed hemp and shows a deep, somber tone of Tamise. (This shade is among the best liked of the new grays; it is similar to London smoke, only less brown in the cast. Instead, it has the deep, almost black shimmer of gunmetal beneath its surface, which makes it particularly effective.)

The shape is in every respect a true copy of the national headgear of the Spanish or Mexican toreador—a wide, flat-topped crown of simple, rather severe outlines, and considerable hight, and a reversed brim, which keeps close to the crown, encircling it so as to reach well above the middle of its hight. Three large, wonderfully ornamental cabochons of cut steel are distributed at intervals over the front of the brim, while the crown is left entirely without garniture, except at the left side, where another, even larger, steel ornament connects it with the reversed brim. This latter cabochon is followed by two similar ones (these, however, are secured on the brim), and from the brilliant strass centre of each a cascade of silver cord, with silver grelots at the ends, is suspended, producing a delightfully chic and unusually decorative finishing touch.

DESCRIPTIONS OF ILLUSTRATED MODELS

ALl the grace and charm of the Rococo period is embodied in the lovely model from Marie Louise pictured on the Supplement cover. This chapeau shows the entire gamut of antique green (leaf green, with a smart undertone of soft brownish bronze) in both the material and trimming, and is developed from fine, pressed yedda in a medium tone of this handsome color. It is composed by a dome-shaped crown, very large in circumference, and a brim of generous dimensions, particularly at the back. Simple and unique is the garniture—a soft, wide torsade of moiré ribbon in a much deeper tone than the straw, encircles the crown loosely and in artistic folds, and forms a large, simple bow, which decorates the back portion of the brim. A garland of hops, in all tones of antique green, with velvet foliage in exquisite dark tones, is gracefully arranged over the crown drapery, hanging over the brim like a fringe. The only contrasting tone in this symphony of warm antique green is introduced by a smoothly applied facing of jet black satin, at the under side of the brim.

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RIGHT.—Leghorn is strongly featured, and is greatly in demand for developing dressy hats for spring and summer in the natural tints of cream-white and deep corn-color, as well as in all the dyed tints of the latest French colors. One model—it is developed from pressed leghorn in a deep tone of cream, and is an original design from Pouyanne—which is particularly pleasing, is shown in this illustration. It contains the latest feature of the season, the prominent crown. The brim is not very wide, at least it appears quite moderate in comparison with the generous dimensions of the crown, and it droops softly over the coiffure and forehead at the front and left side, while at the back and right side it is turned up to form a stiff little revers measuring about two inches in hight. This revers accentuates the importance of the crown, and produces an exceptionally smart and novel silhouette, which imparts a touch of individuality and chic to the entire ensemble. A shirred velvet band in a soft, infinitely delicate tone of zenith blue encircles the base of the crown, the ends meeting at the left side under a gracefully tied, simple bow of the same material, and at the same point the trimming is disposed—a large, beautiful touffe of maiden-blush roses, pale lavender and greenish-white lilacs, and little, wild chicory blossoms in deep tones of hydrangea blue. The flowers are artlessly bunched, the lovely tints mingling at random, and are accompanied each by its natural foliage, in the natural tones of light and dark green.

LEFT.—This stunning chapeau from Marie Louise shows the crown and brim treated with an equal share of attention, and both so closely connected that one is safe in stating that the hat is all in one part. The crown is exceptionally tall, and this hight is fully equalled by the circumference. The brim comes down from the base of the crown in an uninterrupted line, at a decided slant, but curves up very faintly at either side, where the width is a trifle larger, showing a facing of the same material that was employed for fashioning the top of crown and brim—supple, satiny straw in a delightfully soft tone of Neptune (dull greenish-blue with a faint whitish tinge on the surface), plaited in basket effect. Wide velvet ribbon in a very deep tone of the same exquisite color is laid about the crown, and tied in a large double bow at the back, and in charming contrast with this is the garniture proper—two exquisite roses, the one in rich tints of golden yellow, the other in a delicate faded pink, and both accompanied by velvet foliage in soft, dull tones of willow green.

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This Marie Louise model (of which two views are shown, the upper and lower right figures) should be of particular interest, for its decidedly novel color combination—deep amethyst and soft, dull Pagode (the new duckwing blue)—which is exceptionally pleasing and unique. The shape of fine hemp in a medium tone of amethyst shows graceful, picturesque outlines. The crown is straight from headsize to top, and quite large in circumference as well as in hight, and it is succeeded by a moderately broad brim, which is rigid at the right side and back, while at the front it begins to flare upward, reaching its widest part in the centre of the left side, where a revers is suggested. A soft, loosely twisted torsade of wide, supple velvet ribbon in Pagode blue encompasses the crown in artistic folds, and forms a splendid background for the series of lovely ostrich plumes—the trimming proper of this model. The plumage, which is remarkably long of flue and fine-stemmed, is distributed over the top and side of the crown at random, drooping in all directions, and greatly increasing the hight as well as width of the entire hat, and it shows exquisitely blended tones of amethyst, chocolate and Pagode blue, associated in perfect harmony.

The other hat by Suzanne Talbot, is one of her most attractive models. It is made of fine, deep black hairbraid, with imposing and picturesque contours, a slender, bowl-shaped crown, slightly over medium high, and a broad brim which droops softly from the crown, affording the garniture. The at the edge very faintly at the right side, and a great deal more so at the left, where it is of increased width, forming a delightfully curved revers. A compact mass of long and shorter ostrich plumes, all in exquisite pale sulphur tints, is piled over the crown, adording the garniture. The long, willowy flue of the lovely plumage falls over the hat in a fluffy, tumbled mass, and still adds to the exquisite beauty of the outlines of this model, rendering them infinitely graceful and soft.

VOGUE'S *Spring Exhibition of Millinery*

A Large variety of the choicest designs of the leadings milliners of Paris is now on exhibition at 373 Fifth Ave., New York. Each week new importations are received from Paris and the models exhibited are constantly being changed. These models are not for sale, and are shown only in the interest of the millinery department of Vogue.

PICTURESQUE MODELS SUPERBLY PLUMED

BY SUZANNE TALBOT AND MARIE LOUISE

FOR DESCRIPTIONS OF HATS SEE PAGE 540

BAD HOUSING DEVELOPS BAD MORALS AND BAD HEALTH

A Philanthropist, whose special mode of attempting to improve material conditions for the very poor is to agitate for the free occupancy of idle land in the vicinity of large cities, is quoted as having recently stated that there are thirty miles of unoccupied real estate in and near New York, but that it is quite beyond the reach of those of slim purses. Now, while such a statement is true of certain sections and localities, it is not of all, and certainly never before have such opportunities been offered the poor man for owning a house and lot in places where school, church and transit facilities are good as at present. Corporations and business concerns offer excellent lots of 100 x 100 feet in New Jersey and on Long Island for as low as $200, and while only a small percentage of the price is exacted to be paid down, immediate arrangements for building can be made. In some districts there are settlements for mechanics and unskilled workers where the houses may be planned and built to suit the taste of each individual; in others the settlements are designed for artists and professional people, and in many there are reservations of considerable extent for park purposes where no buildings are permitted.

Even in some of the more pretentious settlements land is less than $300 a lot, and such system has been introduced into their operations by some of those real estate dealers who have undertaken to help populate the waste spaces near the city, that house plans are furnished, and professional advice as to building is freely given to anyone who desires assistance.

This is all wholly good, for no movement could better conserve the health and general well-being of the person of little means than one which stimulates in him a desire to own an attractive place away from the dirt, noise and degradation of the city tenements. It tends to develop in him a habit of thrift and to give him a sense of having a stake in the country's welfare, so that he is less apt to become the prey of political and social agitations; it offers him the opportunity to acquire on easy terms a home in a community where he is free from assessments for public improvements, and where he and his family have opportunities for out-door experiences denied them in the city flat; it brings him the blessed relief from the distracting clamors of street traffic; in short, it makes life worth living for persons of small income in a sense it can never be in the large cities.

Far-seeing real estate dealers say that within a few years nearly all the land below Fifty-ninth Street in New York will be given over to commercial establishments, amusement centres and hotels, because the realty values there are becoming too high for dwelling houses, and that hundreds of thousands who now live in this territory must be housed elsewhere. Such being the case the home problem is one of the most important of current matters, and the time has come when the public must study it intelligently, for the utmost endeavors of the private real estate companies and of the philanthropists who put up model tenements can only touch the surface of it for the millions that already make up the population of this city, and the additional millions who will live here before this century has half run its course. Fortunate is it that expert suggestion as to city-making is to be placed before the people of this country, and careful and extended study of the suggestions should be given by all who have any sympathy for the poor in the congested districts, or for those equally to be pitied who live in the cheap flat, from which sunlight, quiet and privacy are excluded. Moral and physical degeneracy is the heavy price paid for bad housing, and for this all of us who do not work for efficient and enduring reform are to some extent individually responsible. The white scourge represents one truly awful penalty.

MRS. CHARLES J. BONAPARTE

Wife of the Attorney General during President Roosevelt's administration.

MRS. HENRY MAY

One of the most popular hostesses in Washington

MRS. TRUMAN NEWBERRY

Wife of the Secretary of the Navy during President Roosevelt's second administration.

MRS. VON L. MEYER

Wife of the new Secretary of the Navy.

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WELL KNOWN WASHINGTON WOMEN

PALM BEACH LESS CROWDED—NEGRO SPOILED BY NORTHERN VISITORS—WEDDINGS PAST AND TO COME—TAKES ISSUE WITH PRESIDENT TAFT IN REGARD TO AMBASSADORSHIP.

A Week in the south, before the season closed, where I found Palm Beach as spectacular as ever, but with hardly the crowds of other years. It was a little more broken up into sets—that social besetting American sin. However, it was warm—although the weather in New York was quite springlike—balmy and interesting. The Reginald Vanderbilts and the Preston Gibsons were members of one party. This is Preston Gibson's second marriage, his first wife, who divorced him, is a step-daughter of Thomas Nelson Page. I hear that Gibson has literary aspirations, and that he is considered quite a genius in Chicago. The Reginald Vanderbilts and the Smith Hollis McKims and their set entertained night after night. There was the usual introduction of imitation negro minstrelsy and the stock "cake walk" of colored people. This is one of the principal detriments to these southern watering places which cater to the northern visitor. The southern negro has his virtues and his vices, but the travelers from the west, north and east have spoiled him and made him a humbug. Half of the cakewalkers one sees at these places come from New York, and anything more objectionable or more foreign to the childish temperament of the colored race I have seldom encountered. To me, Aiken, although by no means tropical, is far more characteristic of the south. The cottagers have settled down to the enjoyment of a simple country life, such as was the fashion in the old days in Georgia, and if you would like to know something about the way that they lived then, take Ward McAllister's book, Society As I Have Found It—perhaps now out of print, although published only fifteen years ago, and read it. It will repay the loss of an hour or more in a busy day.

Weddings Potential and Past

Of gossip at Palm Beach there was a-plenty. Already the news of several important engagements, followed almost immediately by weddings, had come with the morning papers. To me, the engagement of Peter Delancy Jay and Miss Susan McCook, the daughter of Col. and Mrs. McCook, was one of the most interesting. The wedding took place on 16 March. Mr. Jay is the Secretary of the American Embassy at Tokio, although he only entered the diplomatic service about five years ago. He had the prestige of his father, Augustus Jay, whose long career in Paris is well remembered and a more popular secretary hardly ever was known there or at any of our posts, and of the Jay family in general. For over a century there has always been a Jay in public life. It is a representative family, and the wife of John Jay of Colonial days was one of the beauties of the first Republican court under Washington. Then Mrs. Augustus Jay was Miss Emily Astor Kane and a great granddaughter of John Jacob Astor. The McCooks came originally from Indiana, where they have earned the sobriquet of "fighting," as the family has supplied so many warriors. The bride is also a niece of Charles Alexander, who married Miss Crocker of California.

Miss Ethel Barrymore announced her engagement to Russell Griswold Colt, the eldest son of Colonel Samuel Pomeroy Colt, a few days before the wedding. Miss Barrymore is one of the few actresses who has had an entree into society. Her mother, Miss Georgiana Drew, was a sister of John Drew and a daughter of the late Mrs. Drew, one of the famous actresses of the last century. And we nearly all remember her as Mrs. Malaprop in Jefferson's version of The Rivals. And then the late Maurice Barrymore, the father of the young actress, was a delightful character. There were few better actors or more witty men. Young Colt comes from the Rhode Island family. His father, the genial colonel, is as well known in Paris and at Aix and at Newport as in London and New York, and I believe the family wealth came originally from the manufacture of revolvers.

Objects to Diplomatic Simplicity

President Taft has been quoted as saying that he intends to change the entire diplomatic system and to bring it back to comparative simplicity. He does not think that this country should purchase residences for its representatives abroad, nor should wealthy men be selected in preference to those who can "receive American citizens" on an equal footing. Much of this—if correct—is mistaken, and I am sorry to hear it. America is a great nation, and it should maintain its dignity and this country should make an adequate provision for its ambassadors and its ministers. They should have larger salaries and they should also have residences provided for them. Naturally, on the retirement of Mr. Whitelaw Reid there will hardly be found a man as wealthy who could succeed him. Mr. Reid is also a past master in the knowledge of diplomacy and diplomatic relations and court etiquette. Lloyd Griscom is also a wealthy man and the Von L. Meyers and the Towers and McCormicks have set a precedent. John Cadwalader, who is mentioned as a successor to Mr. Reid in England, is a man of charming manner, much cultivation, very wealthy and of an old family, but he is a bachelor. The Henry Whites have money, as Mrs. White was a Miss Rutherford of New York, and since White has been made ambassador to France they have entertained most delightfully in Paris. Henry White has been very long in foreign countries as a representative, and he and his wife have extraordinary social positions for Americans, although to-day nearly all the barriers of the Victorian era in England have been cast aside. And now Miss Muriel White, his daughter, is to marry Count Scherr-Thoss, a member of an old German family. He fell in love with her at first sight at a court ball in Berlin. Miss White was visiting the Hitts, who were there during the term, or at least the latter part of it, of the last ambassador, and were, if I am not mistaken, at St. Petersburg. Mrs. Hitt was a Miss Gray of Newport, and they have a recognized position and consequently have been of much assistance to Ambassador and Mrs. Hill.

I hear Henry White is going to resign, and perhaps he will do this before the wedding of his daughter, which, owing to the feeling in France, cannot be exactly pleasing to that nation. And these international matches between the daughters of our ambassadors and foreigners do not leave the best impression with the discontented people. The mob feels that it is paying for all these noble sons-in-law—while really many of them, and especially the Count Scherr-Thoss—are wealthy. We should give more credit to the charm of our American girls.

Bridge and Picture Puzzles to Pass the Time

At Palm Beach we played bridge, made picture puzzles, watched Lady Clifford play tennis in what an American or a French woman would consider an extremely outre costume, but a most sensible one, and gossiped and slept. A few of us fished and caught amber jacks and tarpons, and a few others gave luncheons at the Houseboat, and others bathed in the surf. But many of these things were done just because it was the fashion, and because it was expected of us. Americans are conventional and live by the rule, and they fear that, departing from it, they will lose some advantage gained. We had many puzzle parties—and this fad does not seem in any danger just yet of disappearing.

King Edward's Health—His Levees

As I write there are some alarming reports about the health of King Edward, who is at Biarritz. I trust that they are not true. A catastrophe would prove dreadful for the London season, and personally it would be a matter of much regret for me. I admire the King exceedingly. He is a man of infinite tact, and he has, since he has come to the throne, shown his best qualities. He is clever, genial, and a perfect monarch. One hardly knows what to expect from his son. I have been taken to task for some errata as to court functions. It is true that in the present reign, the old drawing room of the late Queen Victoria has been abolished and in its stead there is a court held in the evening. This is not called a drawing room. I had my souvenirs—must I confess it—of these functions from the last reign, and I used the word "drawing room" unadvisedly. This comes of being old-fashioned and conservative. Also I would inform my friends that men attending levees must wear a dark-colored dress coat with erect collar, pocket flaps, and cuffs turned back, the buttons gilt; white waistcoat (or black silk velvet), without collar; black trousers with a row of lace; a black cocked hat with black silk cockade and gold lace; a sword and silk shoulder belt; and a white neckcloth. For courts or court balls, black silk or velvet breeches, with black silk hose and shoes with gilt and steel buttons.

ORIGINAL DESIGNS FOR SATIN AND LINEN COATS AND AN EFFECTIVE BLACK AND WHITE TOILETTE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 562

MOST ADVANCED STYLES

THE NEW ONE-PIECE CUT—SKIRTS SOMETIMES PLAITED ON FLAT BODICE—IDEAL MODEL FOR FINE FIGURE—STRIKING REDINGOTE GOWN—GREAT VARIETY AND ELABORATION IN BOTH LONG AND SHORT COATS—FRONT PANEL MANOEUVERINGS

She of the most advanced silhouette this spring will look like a saint on a Gothic cathedral—at least she will greatly suggest it to one who remembers Cologne and Chartres and Amiens. The one-piece gown, close and flat to the feet, has been shown a rival in another, also in one piece, but close and flat only from shoulders to below the hips. Here the skirt portion is shirred or plaited on, either all about the figure, or just across the sides and back, leaving a front panel plain to the feet. This robe buttons behind or at one side of the front, and a band of embroidery between plain and gathered portions forms a girdle effect. Sleeves are long and tight, but often break at the elbow into a pouch, while the tight wrist expands over the hand. If short, the sleeve is straight and loose, but not wide, and there is a close tulle undersleeve. Such a gown in fine silk serge, made with a collarless guimpe of tulle, is accompanied by a long coat of satin in the same color, lined with mousseline de soie. This coat is tailored and its long skirts swing rather fuller than they have of late. One coat has let in from knee to ankle four godets, which are covered with soutaching, as are also the sleeves. These braided flutes give a stiff effect to the coat skirt that is otherwise soft and clinging.

Another design, which shows this long flat torse below which the skirt is plaited on, has this difference—the skirt is plaited all about the figure, but not in a straight line. In front the flat corsage portion rounds down well below the torse, but on the sides it rises abruptly and crosses the back in a bolero line. The skirt, set on with small side plaits pressed down no farther than an inch or so, trails slightly. There is a rich plastron embroidery that crosses the upper arm tightly, and more embroidery forms a close wrist and hand cuff, while between these points the silk cachemire or tussore is plaited to form a loose shirt sleeve. This frock has a round neck and a collarless guimpe.

This straight flat corsage that covers the torse smoothly is most becoming to a fine figure, which it clothes on perfect structural lines that artists in every age have adored. The corseting is of the most perfect, finest woven silk and bone, with no steels; it moulds and confines without stiffening. A curious redingote, that folds with lapels across the bust, has long tails which fold back to button together low behind, these silk faced and richly embroidered in the corners at the back. In front the straight, short gown thus disclosed is partially covered by a long oblong apron of the same material, richly soutached across the hem, stretching smoothly across the torse, and buttoning behind under the coat-tails.

A long redingote gown which laps over and fastens with one button at the waist line, sloping away to show the underskirt, and having a broad band of embroidery encircling bust and arm tops in place of lapels and collar, has at the back a broad band of embroidery making a bolero outline, below which the long coat skirts are thickly shirred on. This is done in satin with a silk serge or silk cachemire underskirt, which shows only in front and for a few inches behind the coat. Other long redingotes are cut in curious fashions—one with a long fitted back has fronts that, after meeting to hook on the bust, turn back in two large pointed lapels which encircle the body and meet to buckle at the small of the back. These lapels are faced with satin and, beginning to roll over rather low on the front of the coat, give a rich adornment. Even more eccentric and effective, withal, this coat, neatly and closely tailored above, open front and back, and so folded at the sides that the tails hang to the ankle in a sort of cornucopia, flat and yet loose, showing satin on the inside, satin also forming the empiecement and sleeves. It is impossible to decide whether it is a cloth coat folded to show a satin lining, or vice versa, but at any rate the cloth has been chosen for the plain walking skirt, and the effect on the whole is decorative.

Gown of shantung silk in Tamise or lava gray, with a tight-fitting tunic. It is trimmed with self-tone silk soutache and silk-covered buttons. Sleeves of self-tone chiffon cloth, laid in groups of fine tucks. Tucker of oyster-white lace and unlined chiffon yoke.

It seems like what the boys call a "stunt"—such novel and fascinating arrangements that characterize the many new spring garments. This costume in tussore has a plain princess gown trimmed down the front with vertical folds of the silk and with jet buttons. There is a draped bolero as outer jacket, sleeveless, bordered with a fold of silk, and buckling with folds in the centre of the bust. Arranged to hang down under this bolero there is a broad scarf of the silk bordered with a fold, unlined and draped in this wise—the two ends of this scarf are placed smoothly under the bolero about the sides, not meeting in front by several inches; at the back one corner laps well over the other, so that they lie smoothly about waist and hips and tournure. As this scarf falls down the back of the skirt in a long loop it forms a drapery that is not unattractive.

Shorter jackets are quite as varied and individual in shape and arrangement as these long redingotes. There is one in heavily ribbed silk that is a tailored, single-breasted cutaway in front, and has a straight, slightly fitted back to the base of the tournure, at which point the back of the skirts are set on in thick gathers. This mass of folds is headed and bordered on the sides by a rich embroidery like that which runs down the close sleeve and spreads over the bust. Of the coarsest of raw silks is a short, straight, loose tunic, which opens as far around on the left side as it is possible so to do. The only fastening is on the shoulder, where a buckle draws up the silk in a few folds; this side of the tunic is thus shortened, while the other side remains long and round. The side opening is not trimmed, but about the hem of the tunic there is a rich Oriental embroidery or soutaching, as well as about the round neck. It has close long sleeves with embroidered wrists.

Dress of blue Shantung silk, with a coat effect of ecru net braided in blue. The lower sleeves and guimpe, which is collarless, are of tulle.

Odd and pretty is a shirred apron panel in mousseline de soie, buttoned on narrowly across the front, and also across the back, below the waistline, and reaching quite to the hem of the gown, leaving a smooth corselet effect and princesse sides of silk cachemire, which mould the bust below a guimpe, fichu and sleeves being of mousseline.

A princesse satin or plain foulard gown is draped up at one side of the front under a large ornamental embroidered pocket, showing a little of a petticoat of flowered cretonne bordered with a band of the silk. The sleeves are of the cretonne, and also a tiny vest effect below a tulle guimpe. A gown that seems to be composed of coat and skirt, the coat of knee length with soutached sleeves, and the skirt walking length with a soutached border, gives one somewhat of a shock to perceive that it buttons up the middle of the back, and one is at a loss to decide if it be not simply a gown. This coat-like tunic is trimmed down each side of the front with two bands of soutaching, which start in points on each side of the bust and gradually widen. It is round at the neck and shows a collarless guimpe. Collarless, indeed, are many of the new gowns, even those to be worn with tailored coats for daytime. The reason of it being that the bonnets, toques and turbans are worn so far down on the neck, hugging it closely, strings sometimes further bundling the throat, that a dress collar in addition, especially one of the high and beruched ones recently in vogue, are not convenient.

Slashes and pinking are favorite forms of trimming this season, and when done with discretion, these effects are good decoration, though one may take warning from the last half of the fifteenth century, when this mode was pushed to such ludicrous extremes that the fops of the period seemed clothed in tatters and ragtags. It is a pretty fashion with short dresses to place ball fringe, or the fringe of silk or bullion, narrow, of course, on the extreme edge of the gown. This is done on a white dotted linen lawn frock, which has three tucks at the hem and then a narrow gold fringe which just escapes the white suede pumps. The belt is in heavy gold bullion galloon buckled with a rosette of gold lace, and the bodice is concealed under a long coat of heavy, silky white linen cut on long slender lines, and bordered about the hem and up the fronts with a heavy wide gold galloon studded with macerons in white silk soutache. This fastens closely down one side of the front with linen tassels hung from tiny rosettes of gold lace, and the sleeves are long, excessively tight, and trimmed at the wrists with the gold galloon and frills of fine white mull like the jabot at the throat. The turban that accompanies this summer afternoon toilette is in white dotted linen lawn twisted about the head, knotted at one side and with gold fringe on the one end that escapes from the knot, a mother of pearl and old paste hat pin its only other trimming.

ODD NEW SKIRT EFFECT

There is a curious effect on some of the new gowns, that as though the skirt has tumbled down from about the waist, and has become a sort of drapery below a princess gown of quite another material. A long canary-colored cloth gown is thus dropped on each side, so that below the hips it forms a sort of bag drapery, its back and front fastening to the corselet by means of two jet buttons. The buttons behind hold this skirt piece flat and smooth and high over the tournure. After dropping on the sides into the drapery it is slit open to show the underdress, and the front buttoned on each side of the corselet. The corners of the cloth skirt are, however, wrapped across below the knees, lapped over and fastened with a button, thus completing the cloth skirt hem. The underdress is cachemire embossed with brocaded velvet flowers, the whole in self colors; some silver bullion lace covered with plain tulle the color of the gown helps to compose guimpe and sleeves.

GLIMPSES

How—

Eager one is naturally to discover a means of being among the first purchasers of the latest thing in accessories or in wearing apparel. Those that are so inclined should lose no time in securing the newest idea in smart spring parasols, for forenoon or afternoon use, when full dress is not required. These parasols are made up of silks in solid modish colors. The gilded frames are so sectioned off as to require numerous small gores, Oriental style. The novelty lies in the pale amber colored celluloid tips belonging to each rib. They are flat, instead of round, and two inches or more long, and flare out in shape outside the circumference of the parasol very noticeably. One parasol handle was ornamented with a hawk's head, and very finely modeled. A large celluloid ring to match the tips was attached.

Are we or are we not—

To wear long waisted gowns? This question is the burning one of the moment when fashions are discussed, and only less important is the query, are we to have full or narrow skirts? The conspicuous absence of petticoats which we have noticed during the winter will probably be followed by revivals of flounces and gathers; if not by an absolute return to them, at any rate, by a partial change in that direction. For walking costumes the scanty, straight skirt will be retained, because it is the only really practical one, and because we want these costumes in all seasons, but for afternoons and evenings we shall probably see flounces and frills again —we have not had them for several seasons.

That—

Some of the children's hats look like inverted melons, being made in ribbed effect, and round or oval bowl shapes, in shirred silk or plaited muslin. They set well down over the head exactly like those of their elders.

Attractive tea gown. The princess is of emerald green satin, and the paletot of black tulle is braided in black and emerald green and studded with jet. The paletot is very sheer at the waist-line, showing the outline of the princess underneath.

FETCHING LONG AND SHO

FOR DESCRIPTION OF PAS

ND SHORT SKIRTED MODELS

FASHIONS SEE PAGE 562

MONTE CARLO

(From Our Own Correspondent)

SUMMER AND WINTER ASPECT AT MONTE CARLO—THE NEW LONG WAISTED GOWN —SOME NEW MODELS MOST UNGRACEFUL—THEY MUST BE MODIFIED—THE SAMARITAINE TUNIC

IN this golden perfumed land of sunshine the real world of strenuous life, of duties and fixed hours, seems far away, and time counts for nothing here. The lengthening days seem one like another. With an unopened book what bliss to lounge under a high wall clothed in rose-red geraniums or deep purple bougainvilia! They fall over it like a curtain. In its cloak of vivid yellow the mimosa tree glows, and pepper trees gracefully droop their exquisite pink sprays. They cast their delicate fern-like tracery on the white roadway. The blue sea in front sparkles; its murmur fills the ears. One day last week I read of Paris held in the grip of ice and snow. Comfortably, I read, wondered, and rejoiced. Alas, the next morning quick retribution came. I woke to an icy wind. Instead of my coffee tray waiting for me in a corner of my sunny balcony it steamed by a great fire in the chimney place. Venturing onto the balcony for a morning greeting to the Tête de Chien, I saw it covered with snow that had fallen in the night. The whole range was white. Below, in the harbor, the waves tossed, white-crested. Though shivering I gazed enraptured with the unusual beauty of a winter and summer landscape combined. Later, from the steps of the Casino it was a still more marvellous sight. Beyond the gardens, back of tall green palms, flowers, and spires of blood-red cacti, rose the high mountains thick covered with snow. How close they seemed! How unreal! It was fairyland!

The mistral blew. It was a day for indoor amusements. Before the opening hour all the idle world of this little kingdom besieged the closed doors of the gambling hall of the Casino. In the fine pillared atrium I sat watching the crowd of men and women standing in line. They pressed as before the ticket office on a great opera night. At last, the doors swung wide, they swept through, hastening, each one to select his favorite table and to mark a place at it. In an incredible short time the old cry rose on the air, "Faites le jeu, Messieurs!"

SMARTLY GOWNED WAS MRS. LANGTRY

Leisurely, I strolled, watching, taking notes. After the first rush I saw Mrs. Langtry, with nothing of her rare beauty left, save her perfect profile; she is still a distinguished figure. Simply, with great chic, she was gowned in a costume of rough, heavy, white cloth. The skirt dragged long and plain. The coat long, too, and scantily fitted, hung open. Great buttons and cord loops were on either side. At the back, high up, were two great gold buttons holding loops of knotted cords. The high Directoire collar was faced with yellow cloth. Only a bit of her chestnut hair showed beneath the pot-shaped hat of rough heliotrope straw, trimmed only with the new ribbon bow —two flat loops arranged on either side of a flat, wide crossing piece, like a buckle. Many eyes followed her as she crossed the room.

AN UNGRACEFUL NEW FASHION

In the afternoon, at tea time, the lounge of the pleasant Metropole Hotel was full. It is charming, this lounge, with its low tables, its high-backed chairs, where one may sit reading, or merely dreaming, while listening to the screened music that steals softly into one's ears. The talk is low, the laughter gentle. It is a restful, quiet place for quiet people, but the smart set exclusiveness is in the air.

A tall Englishwoman wore one of the new, long-waisted gowns shaped like a cuirass from the low round at the neck to far over the hips. The tight sleeves pointed over the hands. Below the hips the skirt was full, gathered to the edge of the bodice. A girdle of woven silken threads, and gold, passed loosely twice about the waist to hang in front, knotted once, nearly to the knees. It was of soft violet météor crépe. The long silk coat that belonged to it was thrown across a chair.

In another group, gathered about a tea table, a woman wore a long sweeping gown of black satin cloth. The bodice was cut in similar fashion, but the skirt was pulled up at one side, the folds passed through ribbons that held suspended from the waist a small square chatelaine bag. How mediæval these gowns! How odd in such a setting! Both these women were gracefully smoking dainty cigarettes! And how strange the contrast when a young woman walked briskly in front out of doors gowned in the severest of tailored costumes. It was of white serge. The coat showed a new cut in the seams of the back, and the disposition of the lower edge. Two seams laid in stitched folds began under the arms, slanting back, ending at the hem within a foot of each other. As though the coat was longer than the wearer desired, it was turned up six inches deep caught lightly in place at front corners and fastened under great, cloth-covered buttons. The skirt hung in graceful fulness at the hem. Showing the new round waist line and hip yoke was a pretty gown of silk cachemire. The yoke was formed by shirring the fulness of the skirt into many rows. This method is particularly attractive in foulards. In that case a shirred yoke outlines the low, belted corsage worn over a white tucked guimpe.

Chic and new was a white serge costume dotted with blue. Below an extremely deep yoke, nearly to the knees, the skirt was laid in rather wide plaits. Half long, the coat was loosely fitted with wide sharp revers. Simulating an extension a line of blue was set a few inches above the hem, and there were little buttoned tabs set on the hips suggesting tiny pockets.

The long straight cuirass body, meeting a short plaited skirt, was shown in a gown of green serge. The tight sleeves finished in points over frills of black and white dotted net; three black satin covered buttons were set in a line on the top. The square neck was filled with the black dotted white net, and there were touches of cherry. These new gowns with their half moyenage, half modern, air are most ungraceful! A sharp and prompt reaction from the eccentricities of the autumn, they will be retouched, toned up, or down, by their designers, into greater beauty in another month.

THE SAMARITAINE TUNIC

There is less change in evening gowns. Still they are made on long, slender princess lines, or with the soft unlined corsage I have described already in these columns, simply belted at the normal waist line. Next to the unlined corsage with its high transparent guimpe, the newest fancy is the "Samaritaine" tunic of embroidered net, a short, chemise-like garment shorter in front than in the back, and left open on the sides. It is so scantily fitted, though seamless, the figure in the princess gowns is perfectly defined. Embroidery trims it, the heavy coarse sort, done in black, white, and cream, or in faint color tones, in great overlay stitches and padded motifs of embroidery. These tunics are seen in gold net, hung over a soft dim color, with antique embroideries set with baroque stones.

MODELLED AFTER 1830 STYLES

Some of the new gowns worn at a bridge party given at the Hermitage one day last week seemed literally copied from fashion plates of 1830. Of silk voile was one, its full skirt carefully shirred into a yoke shape to a round waist line. At the foot it was trimmed with a deep bias flounce set on with a heading of several tiny frills—standing perkily up. A wide belt of matching silk was embroidered in self tones, and straps of embroidered silk separated rows of shirrings on the corsage. There was a guimpe of embroidered gold tulle laid over flesh-colored mousseline de soie. Mitten sleeves of it covered the arms below short tight ones of the plain voile. Does it sound quaintly old-fashioned?

Quaint, also, but of a different genre, was a gown of peach-colored silk made with a pointed corsage shaped round at the back and closely fitted. About the shoulders was draped a fichu crossing in front over a guimpe of plaited tulle, the ends hidden by large flat rosettes set on each side, low on the bust, of black velvet ribbon. The skirt that swept full in a short train was lightly gathered at the waist. Of thumb width were silk puffings crossing in undulating lines a few inches above the edge.

SILK COATS

There is no end to the silk coats one sees; separate coats to be worn with any sort of skirt. They are beautifully lined and much trimmed with the new embroidery, heavy laces turned into a new sort of embroidery by clever stitches taken in long effective lines, crossing and inter-lacing and with wide and narrow silk braid mingled with the pretty satin cords and accenting dots.

SIMPLE FRENCH MODELS

This simple little frock by Paquin is developed in gray-blue serge. The bodice defines the figure lightly and comes well below the hips in a scalloped edge which covers the box-plaited skirt. The collarless yoke and lower sleeves are of fancy cream net.

Callot frock of olive green foulard dotted with white. The full plaited skirt is sashed about the knees with a green ribbon, and the bodice is trimmed with ribbon run through bands of white net and finished with little bows. The yoke and sleeves are of tucked green net.

Smart little Cheruit model of Bois-de-rose satin cachemire. The round, collarless yoke and sleeves are of rose net, embroidered in self tone with little touches of Alice blue. The shoulder sash and bow at the side are of a deep shade of Bois-de-rose.

WHAT SHE WEARS

ONE-PIECE LINENS—HATS FOR LINEN FROCKS ARE MUSHROOM OR CASSEROLE IN SHAPE—VARIETY THE NOTE OF THE NEW MODELS—SMART NEW PRINCESS—EVENING WRAPS OF BORDERED CACHMERE CHIFFONS—SUMMER WRAPS OF UNLINED CHIFFON

One-piece gowns in the new linens mark the best style for summer wear, inclusive, naturally, of the pongees, rajahs, piqués and other linen or cotton mixtures that are offered in the best shops. These gowns have a distinct cachet of their own, founded upon simplicity of line that gives them their special value and attractiveness. The new linens follow the dark color tones prevailing in cloths this spring. A Trolian or moss-green is a great favorite, and so are the blues, ochre tans and grays. Bib fronts that rise up from the panel piece inset in the front of skirt, give that long line so desired by everyone. Then with folds, one or two buttons covered with the linen, open necks to bodice, with long sleeves, sum up in toto the severe ones and smart ones, for if not kept to that rigid limit they would lose their charm.

SPRING MILLINERY

We are always to imagine the hat to be worn with them, call it a reversed basket or a round casserole-shaped turban—they all are made of straws turned into very coarse, wide, glossy braids, and almost all are of the deep color tones mentioned. Some may be trimmed with roses of many shades, some with nasturtiums, some with pansies, both rich and variegated in color; others have wings and flower trimmings together of various sorts. Then consider the parasols in keeping, the gloves, the veilings—not a jar allowed in the whole costume. That, well carried out, will mark the well-dressed maid or matron, as she later will appear in morning attire, when the thermometer permits linen suits to be worn.

SMART PRINCESS GOWN

Variety in new models is the order of the day, and each season sees them greatly on the increase. Perhaps the smartest new princess costume seen appeared at dinner at the St. Regis two nights ago. Its novelty was quickly observed, as the wearer glided into the dining-room. Her figure was perfection, and she possessed the rare gift of distinction of presence rather than beauty of feature, which, so far as dress goes, is by far the most desirable, as it is the most effective, because the most lasting. The material was a very pale prune charmeuse and a one-piece costume. In front one would first note the square opening at the neck, while below it was a long inset vest of the same silk turned out in the shape of a very attenuated wedge, its vanishing point reaching into the skirt below the knees. This vest piece was inset into the whole gown front, and having at the square top a wide cross-band of the finest silk soutache work in the same color. Below this band, down to the very bottom of the vest, ran double cross lines of the braid with even spaces between. From the shoulders came a shaped design in soutache braiding on either side of bodice in border style, which gradually tapered as it descended to the bottom of vanishing wedge point. This same border braiding also became narrower when once over the shoulders in the back, and like two bretelles it ended at the high waist-line, not in a point, but in a short horizontal line. This cross line was just the width of the skirt's middle box-plait, which fell its entire length into the short train. The square of the soutache design in the bodice back proved to be a very appropriate heading. This being a one-piece gown, the half-sleeves were a part of the whole. They formed two sharp-pointed tabs, each ending halfway down on the inner seam of the long, transparent, tucked lace sleeves, while above the elbows was formed a strap band, above which was a square opening showing the lace sleeves beneath and producing a pretty effect.

CACHEMIRE PATTERNED CHIFFONS

One of the effective uses of the wide bordered cachemire patterned chiffons is to be seen turned into large evening wraps, the chiffon covering their white Liberty satin foundations, which are very voluminous, but graceful withal. The palm leaves in their rich but subdued colors give rise to cords and tassels of the same tints, with which these wraps are trimmed on the sides, and on the sleeves chiefly.

DARK CHIFFONS FOR COATS

Dark colored chiffons, unlined, are "made up" into long, loose coats, and appear very nearly seamless. Border lines of vertical tucking of the same are often inset as bottom and front trimmings, while the bottom of the long coat sleeves have these same borders let in. These transparent coats are sure to be held in favor in the very late spring and summer, for wear over afternoon carriage costumes. This style of coat looks its best if worn over a light-colored gown made of one of the many new spring silks of the season. Where the chiffon is of a match shade with the gown, the effect is exceedingly good. Practically, chiffon coats do afford some little protection against dust, and on summer days will contribute some little warmth during afternoon driving hours. They slip off so easily and may be thrown over the arm with no little grace because of their lightness, so that they unite much that is desirable for the summer for some wearers. Not only may they be made of double chiffon if desired, but the mixture of contrasting colors will lend further novelty to their make-up.

Evening gown of white mousseline de soie trimmed with black Chantilly lace and jet. Simple frill of mousseline around the shoulders.

ODD BEAD EMBROIDERIES

Very odd are the gown bead embroideries just exploited from foreign steamer cases, in handwork, beautifully executed, on a very fine ivory white or pale écru linen canvas. The gown seen so trimmed was a soft mirage silk in the palest of rose champagne tones, with long skirt, of course, of the latest lines, untrimmed except upon the edges of a very narrow wedge panel in front. It should be needless to say it was a princess, and one exquisitely fitted. The small bolèro-like coat empiècement that covered the short bodice was of canvas, and—wonder of wonders—the colored bead embroidery represented a close procession of toy ducklings, variegated in most harmonious bead tones, and still more strange was the prettiness resulting, and the surprising absence of anything like the banal or the commonplace in the ensemble. This bead trimming was so arranged that it began at the sides of the middle front, where the skirt mount ended, and then passed under each arm, and in the back around both arms or sleeve seams, being double the width in the under-arm parts. There is a possibility of extremely pretty touches to be secured by such bead-work among the summer costumes. The least over-doing will banish it, however.

EVOLUTION OF THE GLITTERING SCARF

The popularity of the glittering metallic scarfs that speak of Oriental shimmering we are all familiar with, both in gold and silver, but it took an inspired creator of dress accessories to invent a charming wrap by uniting two of them in this way. To begin with, the longest two in gold were chosen. Each of these formed the half of a mantle, starting a little below the bust in front, then carried over the shoulders, allowing the width at that point to drop with ease into a sleeve effect. In the back, where each scarf had to be joined at the top, they fell down their length, having previously had gold lace insertions added for the sake of width, and these insertions edged besides with a narrower gold galloon. Imagine, then, a wider gold galloon forming the edge finish at the neck, which assumes a half-low line on the bare shoulders, and that it serves also to edge the short fronts, which close with a fine decorative golden clasp. The ornament at the middle back of the neck is in the form of an oval gold buckle, beautifully wrought. The gold lace entredeux is joined together for four or five inches at the bottom, and are both finished into tab points, upon each of which is a long and very ornate tassel of gold threads and fancy balls. The ends of the scarfs at the bottom are then joined through laid plaits, then lifted up into a slight drapery, and fastened invisibly under the joined entredeux, so as to allow the two pointed ends and tassels to fall separately below. The classic grace of this wrap's outlines is quite bewitching, as the long train of the skirt sweeps off below. Different finishes may be given to the fronts by means of tabs and tassels, such as are to be seen down the back. That depends upon the figure of the wearer entirely, as well as the skill of the maker.

VOGUE POINTS

If a girl is clever at stencilling she may be supplied, summer and winter, with costumes that no one else can possibly have. In summer her parasols and hats may be stencilled in any color to give just the right touch to her toilet. Her house-dresses and evening gowns may be always individual and entirely novel. A very artistic tea gown was made of a soft, "old blue" material, stencilled with a design of Virginia creeper in gray, with the bunches of berries in a darker tone of the same blue. The effect was shadowy and charming—and unlike any other gown in the room.

An evening dress presents the widest possibilities. For example, a white or pale mauve mousseline de soie stencilled in a wistaria pattern. The delicate blue lavender of the flowers might be massed about the neck and shoulders, with long, drooping clusters and tendrils down the full length of the skirt, to accentuate the long, flowing lines of the dress. For an older woman a soft pearl gray might be stencilled with groups of iris in delicate tones of rose, blue and lavender, with long, graceful leaves in a green so dim as to be hardly visible. The effect of the wonderful opalescent color would be charming.

A New jabot is one of point d'esprit, edged with a two-inch plaiting of fine net. Another style is of plaited white mousseline, edged with mousseline de soie in green, cerise, etc., according to the color of the costume. Trimming and embroidery in a color on white will be a noticeable feature of summer gowns.

Summer gown of tussah silk in a bright golden tone. The deep white batiste collar is hand-embroidered and edged with a band of black net braided in gold silk cord and piped with black satin. Similar braided net trims the sleeves and skirt. Batiste cuffs. Large hat toque with golden satin choux.

Gold which plays so large a part in the toilette of to-day, is a garniture that if properly handled, can give a final touch of beauty to be had in no other way.

SMART FROCKS FOR SPRING

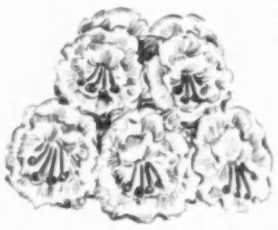
FOR DESCRIPTIONS OF FASHIONS SEE PAGE 562

SEEN IN THE SHOPS

Some years ago when decorated crêpe paper was first put upon the market, it was at once voted attractive and charming, but its wide range of possibilities was still undreamt of. To-day we are amazed to find how substantial is its utility, and there seems no end to the articles, both ornamental and practical, for which it does service. There are given this week illustrations of a few of its developments. Few people realize how durable it is, crêpe paper carrying with it an impression of fragility which it does not deserve. Hats, for instance, one of which is illustrated in the first sketch, while intended originally for cotillion favors, will withstand the onslaught of sun and sea air almost better than straw and ordinary millinery flowers. The coloring of the paper lasts remarkably well, and even light summer showers have left such a hat in fairly good condition. After the dance is done one may actually wear these dainty hats with light muslins in the country. They are strongly made on a wired buckram frame, and one like the original of the picture, in white with clusters of pink crush roses, costs from $4 to $6, according to the elaboration of the trimming.

FOR DECORATIONS AT ENTERTAINMENTS

This is perhaps the largest field for the crêpe paper industry, for paper flowers are coming to be universally used as decorations for balls, dances, etc. The second drawing shows blossoms arranged on a wooden trellis, an easily adjusted and suitable background for foliage and flowers. The trellis may be had separately, and costs from 85c. up, according to size. That shown is about four feet high, and sells at the price quoted. The flowers for training



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on the trellis are very lovely. Wistaria and purple clematis cost $1.50 for a dozen sprays or blossoms. Wild clematis is to be had for 75c. the yard. Rambler roses cost the same as the wistaria.

CANDLE SHADES

in this same medium are most effective, and far cheaper than silk or muslin. One in the shape of a poppy, with green stamens at the centre, is shown. This comes in all colors at 15c. each. A similar model, but more elaborate, a crush rose with bead fringe at the edge, sells for 75c. The other sketch is of an Empire shape, in any color and decorated in any flower or design wished, at 35c. A cable cord, made also of paper, finishes the edge.

CORSAGE OR HAIR ORNAMENT

The subject of the fourth drawing is very practical as well as beautiful. There are many occasions, such as fancy dress parties and the like, when one wants a special trimming or hair decoration, but hesitates to pay the high price asked for these garnitures as a rule. Here one has an exquisite cluster, as smart and perfect as the most expensive, at $1.50. The orchids are tied with a big, graceful bow, and offset by maidenhair fern. Sprinklings of silver dust give brilliancy.

FANCY COSTUMES IN PAPER

are one of the most popular applications of this material. It need not be feared for a moment that a paper gown will not prove strong, for it is most carefully and substantially made. The purchaser provides as foundation a slip of silk or muslin, insuring a good fit when the costume is mounted on it. All sorts of animals, birds and insects may be impersonated, as well as flowers and characters, and there are no end of charming ideas for children's parties to be carried out in paper. A child's costume costs from $8 to $10; an adult's, from $12 to $15.

BUGLE TASSELS FOR GOWN TRIMMING

are now imported to match all-over material of the same order. Large-size tassels cost 85c. each, small 35c. They come in both gold and silver, some showing a little mixture of black.

NET BANDING

One of the newest arrivals from the other side is a three-inch banding, the background a white net of rather coarse mesh. A very coarse embroidery stitch forms the edge, done in mercerized cotton, and the centre repeats the same in solid figures of irregular shape. Through this runs a waving line of imitation Venetian lace. The trimming is most effective for almost any style summer gown, for whether it be of linen, batiste, silk or voile, this decoration cannot fail to be pleasing. Price $1.95 the yard.

VEILINGS

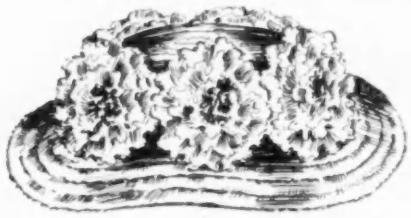
Among face veils the Russian mesh veil still holds its own, and is more popular than any other. It comes in all colors, and is perhaps most worn in black or mode color. The square dot, quite large and quite heavy, is smartest. In the best qualities it costs from 65c. to 85c. the yard.

A HAT PROTECTOR

This does away with the damage worked by endless prickings of the hatpin, which more often than not result in an actual hole before the hat is worn out. The contrivance consists of a small metal sphere, concave and perforated at the centre. It is sewn just inside the crown of the hat, and receives and guides the point of the hatpin as it comes through from the other side, putting it through the same hole each time, also holding it in place so that it will not drop out and be lost. The adjustment is quick and easy, and it will last a lifetime. Two finishes are procurable, nickel at 25c. and silver at 50c. Such an invention gives great protection to one's millinery, and will be found particularly good for straw hats.

MOTH-PROOF GARMENT HANGER

Just at this season, when one begins to think of putting away winter suits and gowns, a certain hanger that has just been shown me is of interest to everyone. It is made in the most approved shape to hold garments correctly, so that neither wrinkles nor stretchings result, and at the same time has a perforated tin compartment in which moth balls are stored, a guarantee against the ravages of insects and moths. A box of these balls, specially prepared, and sufficient to last two years, comes with each hanger. Either women's or men's clothes may utilize this invention, there being adjustable skirt hangers and bars for trousers, as well as the regular frame for waists and coats. Good clothes are often put quite out of shape by the use of a poorly constructed hanger, which spells anything but economy. Those of which I speak cost 25c. each, and are procurable at all department stores, also at hardware shops.



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A NOVELTY RUG

Hand-woven rugs are in the greatest demand, and the industry has so increased in the last year or two that one may now have them in an unlimited variety of colorings. This season there are most pleasing effects in both plain and fancy weaves. One of the best rugs is a heavy wool fabric, weighing about four pounds to the square yard, and suitable for any room. It provides an ideal medium for carrying out color schemes at moderate cost. They may be made up any length, and as wide as 12 feet. Greater width necessitates a seam. The plain in a 27x54-inch size cost $3, up to a 12x15-foot measurement at $52.50. The same figured cost from $3.50 to $60. Special widths and colorings cost $3.75 the square yard. The tones procurable are charming, wood browns and creamy tans; delicious green in four or five shades; blues, light and dark; lovely pinks and old-rose tints, as well as grays and red. It is hard to say which is prettier, the plain colors or the figured rugs, with bands and insertions of beautifully blended and contrasting tones.

NEWEST TRIMMINGS FOR SPRING GOWNS

Embroidered net bandings are more to the fore in the shops than any other ornamentation. They come in every variety of coloring on black, white or tinted backgrounds from $1 upwards. At this price there is a very pretty one in tan and blue on a white foundation, an inch and a half wide, in a conventionalized rose design. An exquisite mauve, about 3 inches wide, is marked $2.95. Its design is on the Egyptian order, in two shades. Black net embroidered in two tones of ashes of roses is another very charming example.

2

SILK AND LINEN MARQUISETTE

None of the materials shown for warm-weather use surpasses the one under notice, as it is so cool, so diaphanous and yet so elegant, that it is irresistible. In texture it reproduces silk marquisette, save that it is thinner; it has perpendicular stripes of half-inch moiré ribbon. It must, of course, be made over a lining, as it is too sheer to go without. In either dark or light blue it is good, while in gray, pink or mauve it is lovely. The width is 44 inches, the price $1.50 the yard.

SATIN FINISHED MATERIALS

with a slightly twilled surface on the order of Venetian cloths will be much used for spring costumes. They are soft and clinging in character and delightfully drapable. The satin finish is by no means a high one, hardly more than an extra smoothness and fineness of surface. These goods are thoroughly dependable, as they are well sponged and shrunk, and so will stand much usage. All the popular colors are included in them at $2.75 the yard.

WHAT THEY READ

SELF HELP FOR NERVOUS WOMEN; FAMILIAR TALKS ON ECONOMY IN NERVOUS EXPENDITURE. By John K. Mitchell, M.D., Fellow of the College of Physicians, Philadelphia, etc. J. B. Lippincott Co., $1 net.

No one has explained why Philadelphia, which New Yorkers regard as simply of itself a rest-cure, should produce so many books on nervous maladies, as it does, Dr. Mitchell's being the newest. Much of the matter in this volume was originally published by a popular magazine as short familiar talks to women. Some of the women who read these talks as they thus appeared wrote to ask questions, and Dr. Mitchell has taken the new opportunity to incorporate with the original matter some suggested by these questions. He carefully distinguishes between "nervousness," which all sorts of persons suffer from, and that form of it known as the disease called "neurasthenia," and would have the patient who has passed from the simpler to the more serious condition go to a physician rather than trust exclusively to self-help as here set forth.

After defining nervousness and indicating some of its causes, the author goes on to talk of the prevention and control of nervous symptoms, self control, habit, occupation, varied interest. This general subject is continued in a third chapter. Next the author takes up "established nervousness," and in this chapter he attacks some widely received notions as to diet. There are no such things as nerve foods or brain foods, he assures us; he has no patience with the fancy for living on raw foods, and he refuses to be misled by the loudly advertised pretensions of breakfast foods. Dr. Mitchell has a full chapter on that sad subject, the nervousness of children. His closing chapter discusses without heat the attempt of clergymen to deal with disease; he thinks the Emmanuel method likely to prove ill-suited to most ministers. He warns also against hypnotism. Altogether the book has a sane and helpful tone. It ought to be useful to many sufferers.

THE THREE BROTHERS. By Eden Phillpotts, Author of The Secret Woman, The American Prisoner, Children of the Mist, etc. The Macmillan Co.; $1.50.

Mr. Phillpotts has written another Dartmoor novel, and The Three Brothers marks a ripening of his powers, a deepening of his insight. As usual, he deals with the yeomanry, and the three men who give title to the story are a farmer, an innkeeper, and a stock grower, all past middle life when they are introduced, and the fathers of children whose love affairs lend interest to the book. Mr. Phillpotts differentiates the three men thus:

"Vivian Baskerville was generous, self-opinionated, and kind-hearted. . . . He was a man of crystalized opinions—one who resented change, and built on blind tradition."

"Nathan Baskerville had a volatile and swift minded spirit. . . . He trusted to tact, a sense of humor with its accompanying tolerance, and to swift appraisal of human character. Adaptability was his watchword."

"Humphrey Baskerville was personified doubt. His apparent chill indifference crushed the young, and irritated the old. . . . While he seemed the spirit of negation made alive, he was, nevertheless, a steadfast Christian, and his dark mind, changing though it continued to be even in age, enjoyed one precious attribute of change and continued plastic and open to impressions."

Humphrey it is who lasts throughout the book, and whose goings and comings among his kindred and neighbors of inferior mind constantly interest the reader. Nathan, too, is interesting, a well wrought-out figure, human to the last degree, pathetic too in life, and especially so in death. Large as is the space occupied by these elders, the young men, and the women, both old and young, fix the interest of the reader, and are elaborated with care and truth. Even the minor characters are real, and the scenes of country life, the parish meeting, the fair, the nights at the inn, the death-beds, the love making, are all done with faithful touch and ever with an eye to furthering the movement of the story. Epic is hardly the word to be applied to the work, for it is a picture almost exclusively of one social class, but ample it is, fresh, racy of the soil, and true to the universal in human nature.

It must be owned that the dialogue of Mr. Phillpotts is sometimes a bit tedious, and occasionally his descriptions are open to the like criticism. His master is clearly enough Thomas Hardy, but he has not quite known Hardy's art of suppressing insignificant details without lessening the realism of his pictures. The Three Brothers, however, is in most respects an admirable book, and it comes near to being a great piece of fiction.

ABRAHAM LINCOLN. By Brand Whitlock. Boston: Small & Maynard. 50 Cents net.

Brand Whitlock, Mayor of Toledo, an earnest and sympathetic young man of socialistic leanings, has written for the Beacon Biographies Series, edited by M. A. De W. Howe, a short life of Abraham Lincoln. The body of the work is preceded by a chronology of Lincoln's life and a short preface that no one should neglect. Mr. Whitlock recognizes Lincoln as the greatest of Presidents, and as a man of wide measure in many dimensions, wiser and stronger than any man in his Cabinet, and wise and strong especially by reason of his sympathetic insight. At the same time Mr. Whitlock sees plainly that Lincoln grew to his task after it had been laid upon him, that the Presidency made him a far greater man than it found him. He sees also that the Lincoln of early days was a man much concerned with his own ambitions, and that his true greatness was made possible only by his ability to put behind him such ambitions when they threatened to dwarf principle or usurp public duty. In the end Lincoln was the man we love to think of, self-forgetful, tender-hearted, just but merciful, and ever looking toward the future when the land should again be at peace and the mutual enemies of the moment should be once more fellow-countrymen. Mr. Whitlock does not attempt to explain those two difficult passages in Lincoln's life, the occasions when ill-going affairs of the heart nearly drove him mad. These incidents seem inconsistent with the courage and patience of his later life, and perhaps some future biographer, probing deeper into fact and psychology, will explain them. Mr. Whitlock's book is just the thing to give a girl or boy who would learn of Lincoln, though it is primarily addressed to adults.

RECENT BOOKS

Almost twenty years ago, Sir John Lubbock, now Lord Avebury, when he was already distinguished as a naturalist and a man of affairs, published a volume of discoursive essays entitled The Pleasures of Life, which certainly did not add greatly to his reputation, since the volume left the impression of an undertaking by a man working out of his true sphere. He now follows this venture with another somewhat similar in style and form, the volume of essays entitled Peace and Happiness (The Macmillan Co., $1.50). The author is now seventy-five years of age, and this new volume shows him a mellow and contented spirit after a long life of distinguished activity and usefulness. It does not show him, however, a man of penetrating or original mind, so far as the general philosophy of life is concerned. In fact, Lord Avebury's philosophy suggests Bacon and water. The style is agreeably smooth, and the author's ideas are illustrated by a wide range of quotations in several tongues, but it would be hard to lay finger upon a single new thought in the whole volume or even a very striking expression of a familiar thought. Much of what Lord Avebury has to say of Peace and happiness can hardly be said too often in this age of hurry and vain aspiration, but on the other hand it is questionable whether the notion that success does not bring happiness should be taught without free acknowledgment that the intelligent and faithful exercise of our best powers, which oftener than anything else brings a fair measure of success, is in all probability a necessary accompaniment of such happiness as is best worth having. Lord Avebury proves to his own satisfaction that the skilled mechanic is happier than the great, and perhaps he is right, but what of those unskilled laborers who work long hours in uninteresting employments calling for little skill of mind and body, and offering no variety of activity? In the Essay on Riches Lord Avebury says rather strikingly that "A day's work will buy all the books that can be read in a year?" What if a man's day fetch him but half a dollar? How many books can an intelligent man read in a year, only half a dollar's worth?

Joseph C. Lincoln's latest collection of chronicles relating to that unique and delightful species, the Cape Cod native, is published under the title of Cy Whittaker's Place (D. Appleton & Co., $1.50). Somehow we never tire of reading about these diverting old salts. Their gift of racy, unconscious humor; their simplicity; their geniality and love of gossip, even their occasional tendencies to be "shif'less," make a rare combination when set forth by the clever pen of Mr. Lincoln. In the present book Cy Whittaker, after many years' absence at sea, turns up at Bayport and settles down at the old "place," adopts an engaging little waif, defies the congressman and boss of the district, and finds time withal to develop a quite charming bit of romance of his own. The illustrations by Wallace Morgan reflect the humor of the text.

Grandmother (Dana, Estes & Co., Boston, 75 cents), a story by Laura E. Richards, is a study in contrasts, with some really moving passages, but a highly improbable plot, and at times a somewhat unwholesome sentimentalism. Some of the best scenes in the book are those in which the subordinate characters, introduced, so to speak, as chorus, hold the stage. Perhaps Rachel is, on the whole, a better piece of characterization than Grandmother, although the latter is designed to be the central figure of the book. Manuel seems to have irreconcilable inconsistencies.

Dr. Cyrus Townsend Brady has done his country a service in editing and in part writing the big volume entitled Northwestern Fights and Fighters, which is concerned with the Modoc, Nez Percé and other far western Indian wars. The editor has written a general history of these wars, and has included along with this book, papers written upon particular events by the army officers who took part in the affairs. Our army in its work on the plains attracted little attention among the people at large, but it was a heroic little organization, more democratic than any other regular army that the world has seen, and amazingly effective for its purpose of policing more than a third of the continent. It is the story of warring with a cunning and merciless foe that is here told, and the better told in that the writers were actors in these scenes of danger, hardship and frequent privation. The book belongs to the series of American Fights and Fighters. Several volumes have preceded it, and at least one other is to follow. There are many illustrations. (Northwestern Fights and Fighters. By Cyrus Townsend Brady, LL.D. Illustrated with original drawings, maps and photographs. New York: The McClure Company, $1.50.)

RECENT FICTION

In Prisoners of Chance, by Randall Parrish (A. C. McClurg & Co.), Geoffrey Benteen, "borderman," relates the exciting tale of his strange adventures in the old Province of Louisiana near the close of the eighteenth century. Benteen, at the supplication of his one-time love, Eloise de Noyan, effects the daring rescue of her husband from a Spanish frigate in the harbor of New Orleans, and then conveys the Chevalier de Noyan and his wife, through countless perils, far up the Mississippi in a rowboat. Finally the party, reinforced by a red-headed Puritan preacher from Connecticut, abandons the boat to penetrate the fastnesses of the Arkansas mountains, where they are captured by a remnant of the Natchez tribe of Indians and taken to an all but inaccessible cañon. The savages, or Children of the Sun, are ruled by a mysterious white woman with red-gold hair, which the ancient Aztecs believed to be an attribute of divinity. The queen, Naladi, as devilish as she was beautiful, fed her captives chiefly upon horrors, but three of them managed to escape most thrillingly. With all its improbabilities the story is well told and may justly be regarded as the finest piece of fiction so far from Mr. Parrish's pen. The Kinneys have provided four gorgeous illustrations in full color.

John W. Harding's novelization of Eugene Walter's very successful play entitled Paid in Full (Dillingham) is an excellent piece of work. It seems that while the dramatized novel is enjoying a well-earned period of rest, the novelized drama has stepped into its place and already won a fair share of popular approval. At least one may infer as much from the fact that the present book is among half a dozen publications of the same kind that have appeared within the past few months. Mr. Walter's play, which is still being presented in New York, abounds in effective situations and strong scenes, all of which have been properly reproduced in the story. The book is illustrated from scenes in the play.

The Harper's have put forth in attractive form, with a cover in boards bearing a colored illustration, Margaret Spalding Gerry's romantic story of President Lincoln, entitled The Toy Shop. The story has ingenuity and much charm, but it is a bit over sweetened with sentimentality. Lincoln was a man of quick and deep sympathies, but he was not sentimental in the cheaper sense of the word.

LITERARY CHAT

Among interesting spring issues by the Macmillan Company are Robert Y. Hayne and His Times, by Theodore D. Jervey, a book for which the world should not have had to wait so long; a Statistical and Chronological History of the United States Navy, by Robert W. Neeser; a new novel by Frank Danby, and a pocket edition of Dana's Two Years Before the Mast.

Will Lillibridge, known for Ben Blair and other popular novels of the West, died suddenly not long ago at his home in Sioux Falls, South Dakota, where he practiced dentistry and wrote in the leisure allowed by that exacting profession. He was a native of Dakota Territory and most of his life a resident of the west. Mr. Lillibridge died at the age of 32. He leaves a completed novel, The Dominant Dollar, soon to be issued by McClurg of Chicago.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

AN IMPORTANT RECRUIT

TO the surprise and gratification of those who advocate humanity towards animals, the Sun, which in both its morning and evening editions has always heretofore violently opposed the anti-vivisection movement, and assailed its upholders with the cutting sarcasm for which it is famous, gave up in a whole page article devoted to the subject of experimentation on live animals in its issue of 1 March, considerably more than half of the text to a fair presentation of the side of the antis. The tone of the writer towards the antis was conspicuously respectful, even though some of the anti literature which is quoted does not stop to mince words. The publication of this article seems to indicate that the attitude of the Sun will hereafter be less distinctly hostile toward those who consider the whole theory of bacteriology, as at present expounded, untenable.

REMISSNESS ON PART OF WOMAN'S ORGANIZATION

The Woman's Municipal League is coming in for considerable criticism in consequence of its failure to rebuke Prof. Frederick S. Lee of Columbia University for speaking at a club meeting in insulting terms of Miss Lind-af-Hageby. After having ignored the opportunity to meet Miss Lind in debate while she was in this country, Prof. Lee, in the course of his vivisection talk, stated of her, "She deserves the contempt of every self-respecting woman." The chairman of the meeting allowed this to pass without protest, but a young woman in the audience, not a member of the club, took Prof. Lee to task for his remarks by asking why he made the attack when Miss Lind was not present, and this brought the bitter remark from him that "she does not deserve to be met by any self-respecting scientist."

VIVISECTION ON TRIAL

Whatever other physicians may think of the "anti" agitation, Dr. Flexner, head of the Rockefeller Institute, realizes that it is a menace to his job at the so-called animal inferno, and he is quoted as voicing his alarm over the effect of this activity of women in showing up the actualities of vivisection. The Sun states the case truly when it says that "the one great institution in New York to be vitally affected by the decision of the Legislature in regard to the anti-vivisection bills is the Rockefeller Institute for Research at East River and Sixtieth Street. Since women have heretofore constituted the bulk of the patients for the medical practitioners, it can readily be seen that their attitude for or against any medical practice is a matter of grave importance.

SANITARY SCIENCE AND DIETARY REFORM

The vivisecting doctor not only has the pronounced and aggressive antis to fight, but he is also confronted with the dietary teachings of Horace Fletcher and Professor Irving Fisher of Yale, the "suggestion" operations of the Emmanuel movement and Christian Science, and the structural treatment known as osteopathy, besides the influence of those who preach the gospel of hygiene and sanitation. All of these schools of thought tend to undermine the theories upon which animal experimentation is based. Never was the outlook so bright for eliminating eventually this torture of animals; for an ever-increasing number of persons are coming to realize that nourishment, and proper elimination, and sanitary environment are the only roads to permanent health. If the "antis" would put more emphasis upon this aspect of the matter, the progress of the reform would be considerably accelerated.

AN ENERGETIC CAT CLUB

The Rochester Cat Club, which is a duly incorporated society, organized only so recently as June, 1908, has already a membership of more than 200, making it the largest cat society in the world, it is said. The club meets monthly for discussion and for the comparing of notes in regard to all that relates to the welfare of the cat as a domestic pet, and the advancement of the cat-raising industry. The membership fee has been placed at the small sum of $1, which entitles the members not living in Rochester to printed reports of the different conferences. Anyone interested in the Cat Club should address C. H. Jones, the well-known publisher of the Cat Journal, Rochester, N. Y., for further particulars. Mr. Jones has done more to obtain for the cat a proper recognition of her worth and her rights than any other one of her admirers.

NOTABLE MOVE IN HUMANE EDUCATION

The promised co-operation in practical humane training between the Woman's Auxiliary of the A. S. P. C. A., of which Mrs. James Speyer is president, and the Museum of Natural History is turning out very well. A series of lectures is being given by qualified men and women from the Museum in schools, clubs and Settlements to audiences of children. The lectures have already been held for several weeks, and it is planned to continue them until June, when field parties will take their place. These are to be organized to go out into the country and study there the ways of animals and birds not seen in the city. The needs of domestic pets, the cat, bird and dog especially, as to diet and care, are carefully gone into, special emphasis being laid upon the service which animals render to man. As the lectures are illustrated, the interest of the children is easily secured, and since the humane point of view as well as the natural history one is always insisted upon, the attitude of groups of children toward the street dog and cat and the horses is gradually being changed for the better. The Woman's Auxiliary would have more than justified its existence if it had never accomplished anything other than this admirable plan for making out of the Museum of Natural History and the Zoological Garden agencies for the spread of specific humane teaching. This Auxiliary has also to its credit, it will be remembered, the establishment in New York of the Work Horse Parade.

WEALTHY MINERS HONOR DOGS

Cripple Creek has a dogs' cemetery, which was laid out among the earliest of that town's projects. The plot of ground is carefully kept up, some of the early pioneers having left considerable sums for the maintenance of the graves of the dogs who had shared the privations and hardships of their early days of prospecting and mining. Even now the funeral of a well-known dog of a wealthy Cripple Creek miner is an event of importance, and the animal's body is put into a casket and driven to the cemetery, accompanied by the mourning owner and his friends. Be it noted, it is not only those who are classed as "silly" women, but it is men also who thus honor the memory of their faithful friends, the dogs.

SOME DOG-LICENSE REGULATIONS

Now that the dog-licensing period is coming around, the statistics collected by the Municipal Journal and Engineer are of timely interest. The results of an investigation of the licensing methods of thirty-five of the small cities in New York, New Jersey and Pennsylvania show the official seizer of dogs to be: in eleven cities, the dog-catcher; in one, the chief of police; in nine, the police; in one, the agent of the S. P. C. A.; in one, the high constable or an authorized party. In Montclair, N. J., the canine curfew law, as it is facetiously called, forbids dog barking between 9 p. m. and 6 a. m., under pain of fine. In a number of these cities, dogs are muzzled in the summer time.

AN AGGRESSIVE SOCIETY.

The Connecticut Anti-Compulsory Vaccination League, which was organized in August, 1902, and which presented bills permitting a freedom of choice in the matter of vaccination in 1903, 1905, and 1907, is again before the state legislature with the bill presented in 1907, which at that time failed of passing.

The Connecticut society has issued a little leaflet called The Anti-Vaccinator, which can be had of Major Baoudren, of Bridgeport, Conn., who succeeded in breaking the vaccination medical trust so far as the public school children of Bridgeport are concerned.

ANSWERS TO CORRESPONDENTS

FEES

ANy reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

ETIQUETTE

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

EVENING "AT HOME"

AT an evening "at home" given in honor of a bride and groom by the bride's parents, (1) should cards be left by those who attend, and how many? (2) should a party call be made afterward; and (3) is it correct to wear a hat?

Ans.—It is rather unusual to give an evening reception in honor of a bride and groom, but when it is done it is a more elaborate entertainment than an afternoon reception and usually no cards are left. Full evening dress without a hat is worn, and an after call is made. Or if one preferred, they could wear theatre dress, that is a slightly low-cut gown and an elaborate hat. We have illustrated gowns of this kind several times in Vogue. The men should wear full evening dress. In giving you this answer we are, of course, guided by what would be correct in a large city. In matters of etiquette it is always well to be somewhat influenced by the customs, etc., of the place you live in.

WEDDING PRESENT AND CORRECT MANNER OF SENDING

Should an invitation to a marriage at home be answered? If so, how soon after it is received? The groom is a friend. I have never met the bride. But shall I not send the present to her, in her maiden name, at her home? Is it all that is necessary to simply enclose my card, and should it be in envelope to fit? Would cut glass nut-bowl about 10 inches high be a suitable present? What should one of this size cost?

Ans.—If the invitation to the wedding included the wedding reception or breakfast, a reply should be sent within a week either of acceptance or regret.

The present should be sent to the bride in her maiden name, at her own home, and if silver is given it should be marked with her own initials. It is better to enclose your card in a card envelope that fits it. Cut glass makes a very pretty wedding present, and we should think a bowl such as you describe would cost between three and ten dollars. It depends upon how well you know the groom, how handsome a present you wish to give. If you know him well, we should think it would be necessary to give something more than the bowl you describe. Silver spoons or forks costing about fifteen dollars a dozen, in a case, make a very pretty wedding present.

AUTHORITY ON ETIQUETTE

Will you please inform me as to the best authority on etiquette for all occasions, or rather the very best and most proper literature on the subject?

Ans.—We do not know of any book on etiquette that is absolutely infallible and which includes every question that may arise, but we think the following are the best: The Book of Good Manners, by Mrs. Burton Kingsland; published by Doubleday, Page & Co., 133 East 16th St., New York City. Etiquette for All Occasions, by Mrs. Burton Kingsland; published by Doubleday, Page & Co. The Etiquette of New York To-day, by Mrs. Frank Learned; published by Frederick A. Stokes Co., 436 Fifth Ave., New York. A Dictionary of Etiquette, by W. C. Green; published by Brentano's, 27th St. and Fifth Ave., New York City.

MISCELLANEOUS

WHen medicines are registered under the Pure Food Law, or, as we often see on the bottles, etc., "Guaranteed under the Food and Drug Act," what does this mean? I have noticed that the guarantees all seem to be dated the same on all things; is it supposed to be for medicines only?

Ans.—The purpose of the Food and Drug Act is to prevent the mis-branding of any food or drug product, the idea being to enable any purchaser to determine, by examining the label, whether or not the article to be purchased contains any ingredients adjudged to be of a possibly harmful nature.

The guarantee you speak of, which appears on the labels of proprietary medicines, is placed there by the manufacturer or distributor of the product to show that the requirements of the Food and Drug Act had been complied with. The act then requires that the manufacturer or distributor of a food or drug product shall print on the label the name of any of the ingredients which are interpreted under the law as being harmful. In medicines these ingredients are derivatives of the coal tar products. Where none of these ingredients is used in a food or drug product it is not necessary so to state, and the department upon receipt of the formal application passes upon it, and grants to the applicant the serial number. It is this serial number evidently to which you refer, and when you see "Guaranteed under the Food and Drug Act of June 30th, 1906, by John Jones, serial No. 1523,' it is merely carrying out a form of guarantee required by law. You understand, of course, that the Food and Drug Act covers only articles which come under the Inter-State Commerce Act. In other words, where proprietary preparations, etc., are manufactured and sold in one state, it does not come under the Food and Drug Act, but where it is made in one state and shipped into another then it does. If you will write to the Secretary of Agriculture at Washington and ask for a copy of the Food and Drug Act it will be sent to you.

ARRANGEMENT OF DINING-ROOM CHAIRS (TO M. S.)

I notice in pictures of handsome dining-rooms, the chairs are placed around the table. Is that the proper way, or should they be placed next to the wall?

Ans.—It is customary when the dining-room is not in use to arrange four chairs about the table, one on each side, and to place the other ones against the wall, or, if there is room, scatter them about as you would in a drawing-room.

VOGUE PATTERN DEPARTMENT

DESCRIPTIONS OF PATTERNS

No. 1448.—Storm coat of light-weight cheviot, made to fit into the figure. The collar, cuffs and patch pockets are of Ottoman silk in self-tone. Large bone buttons trim. The materials required to make this model in medium size are 3 yards of cheviot, 54 inches wide; ¾ of a yard of ottoman silk, 24 inches wide, and 7 yards of silk, 24 inches wide, for the lining. This pattern is cut in nine pieces.

1449.—Loose coat of natural-colored pongee, trimmed with stitched bands of the material and pongee-covered buttons. Self-tone silk soutache is braided about the neck and forms frogs at the buttons. The coat skirt is slashed open in back and at the sides. The materials required to make this model in medium size are 7 yards of pongee, 30 inches wide; 2 pieces of soutache, and 6 yards of silk, 24 inches wide, for the lining. This pattern comes in five pieces.

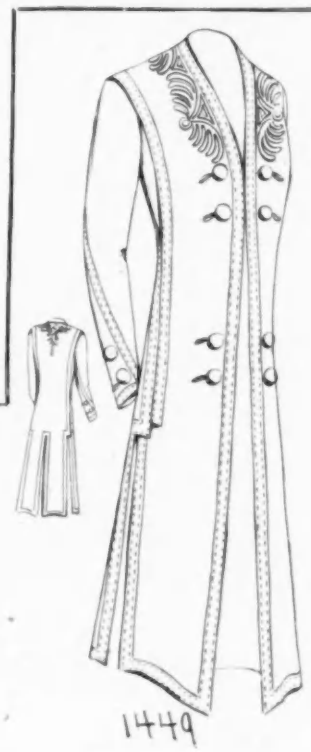
1450.—Long coat of light-weight broadcloth with cuffs, flat collar and pockets of self-tone satin, edged with the cloth. An elaborate pattern of self-tone soutache trims on either side of the coat and on the pieces inset at the tops of the sleeves. Square, cut jet buttons fasten in front and trim on the sleeves and the pockets. The materials required to make this model in medium size are 3¾ yards of cloth, 48 inches wide; 1 yard of satin, 2 pieces of soutache, and 5½ yards of silk, 24 inches wide, for the lining. This pattern is cut in ten pieces.

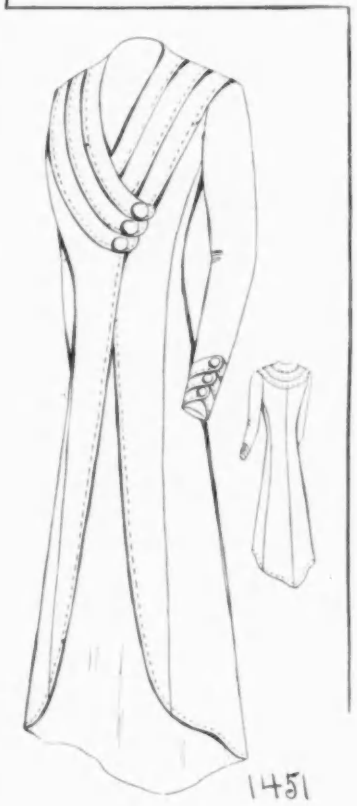
1451.—Summer coat of shantung silk, sloped away in front and brought into a point in back. Three folds of the material form a deep collar and a similar movement forms the cuffs, finished by pearl buttons. The materials required to make this model in medium size are 7¾ yards of shantung, and 7½ yards of silk, 24 inches wide, for the lining. This pattern comes in twelve pieces.

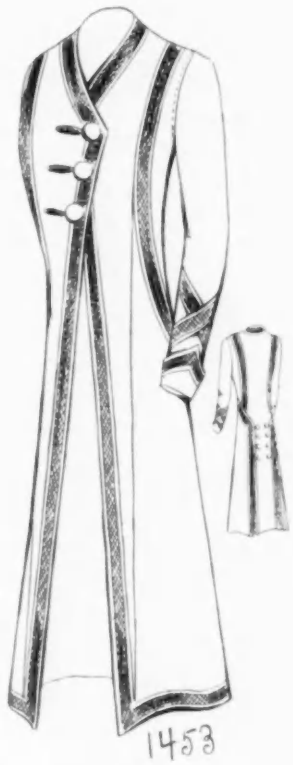
1452.—Dust coat of linen in natural color. Low turnover collar and cuffs of the linen, embroidered in brown mercerized cotton. Crochet buttons fasten in front. The material required to make this model in medium size is 6 yards of linen, 36 inches wide. This pattern is cut in eleven pieces.

1453.—Coat of fine white serge, trimmed with wide bands of white silk braid. White braid buttons and frogs fasten in front, and small braid buttons trim in back. The material required to make this model in medium size are 3¼ yards of serge, 50 inches wide; 12 yards of braid, and 7½ yards of silk for the lining. This pattern comes in eight pieces.

On page 350, in Vogue of 25 February, are illustrated a number of skirts which are suitable to go with any of these coat models.







CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices:

SKIRTS.—
In belt measure from 20 to 32 inches
without foundation $2.50
with foundation 3.00

BODICES AND SHORT JACKETS.—
In bust measure from 32 to 46
without sleeve $1.50
with sleeve 2.00

PRINCESS GOWNS.—
In bust measure from 32 to 46
with sleeve $4.00

HALF LENGTH AND LONG COATS.—
In bust measure from 32 to 46 . $3.00

CHILDREN'S CLOTHES (up to 15 years).
Full suit, cut to measure . . . $2.50
Any part of suit, cut to measure . $1.00

STOCK PATTERNS

FLAT PATTERNS.—
Waists, Skirts or Jackets, 50 cents each.
Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS.—
Waists, Skirts or Jackets, $1.00 each.

SMART SPRING COATS

PRICES

Flat Patterns - 50 cents each
Pinned Patterns - $1.00 each

In Sizes from 34 to 40 bust

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show how the garment is put together. It can be taken apart and used for cutting, or a flat duplicate may be ordered.

ENTIRELY HAND-MADE

All Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. **The working details of Vogue patterns** are simplicity itself. Each piece is plainly stamped. When cutting one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, a possibility only with all-hand-made patterns.

CUT IN THREE COLORS

Every pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green, and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap patterns and its incomprehensible instructions.

NOTE.—We will send a full set of waist-linings and sleeves, in seven sizes, from 34 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

Next week Vogue will publish patterns of Princess Tub Frocks and a smart Morning Dress.

SEEN ON

THE SUFFRAGIST QUESTION DRAMATIZED

Votes for Women, a play exploiting the suffragist question, written by Miss Elizabeth Robins, received its American premier at Wallack's Theatre Monday night, 15 March, before an audience which completely taxed the seating and standing capacity of the house. It was a gathering of special distinction, because several of the representative society folk of the city were present and practically all the leaders of societies espousing the cause which the play championed. Mrs. Clarence Mackay, Mrs. Oliver H. P. Belmont, Mr. Cornelius Vanderbilt, Mr. Clarence Mackay, Mr. August Belmont, Mr. George Harvey, Mrs. Philip Lydig and Mrs. Forbes Morgan were among the conspicuous occupants of the boxes. Mrs. Harry Hastings, heading notable representatives of the William Lloyd Garrison Suffrage League, was in another box. The whole front row of the balcony was taken by members of the Equality League for Self-Supporting Women, and the Interurban Equality League sent several members to help swell the suffrage members. There can be no doubt that the enthusiasm of the opening night's performance of Votes for Women was genuine and spontaneous, but it would scarcely be correct to judge that enthusiasm as a fair unit of opinion regarding the actual merit of the play and the interest it is likely to hold for the average play-goer, as the audience was almost wholly made up of votes-for-women sympathizers.

Miss Robins has rendered a service for the suffrage movement in her play, but she has done little besides, other than to put into view characters which are scarcely more than automatons set into the picture for the purpose of voicing some precept. There is one scene which carries dramatic interest, and only one. This is in the second act—in reality the climax of the play—which shows a suffrage mass-meeting in Trafalgar Square, with a mob derisively interrupting each speaker with hoots and insolent questions, or cheering, as occasion demands. Although there appears no logical reason for having dragged in this scene, without it the play would be even weaker, dramatically, than it is. First there appears a nasal-voiced, uneducated woman who, parrot-like, tells the things she has learned by heart. The crowd, below the platform, hoots her. Then comes a less gaunt woman, one who is younger and possesses a certain charm. She is laughed at. At last Vida Levering moves to the front, and you feel that the first throb of heart interest is to be revealed.

In the story of the play, Vida has been wronged, years before, by Geoffrey Stoner, who chances to be present in the throng with the young woman to whom he is engaged to be married, Beatrice Dunbarton. As Vida stands there, making an appeal for unfortunate and homeless women, Beatrice is completely won over and she rushes to the platform and asks to be permitted to help in the great work. The final act does not, as you might suppose, bring together Vida and Stoner, even though, urged by Beatrice, he offers to make reparation. Vida tells him he can do a vast service to the cause by exerting his tremendous influence in favor of suffrage, and this he does by sending a telegram to his chief executive bidding him start the machine. As the curtain falls it is clear that the enfranchisement of women in England is well started, and your imagination is privileged to wander to its full limit.

Mary Shaw, who has the role of Vida Levering, played with charm and made the character she represented as real as the possibilities permitted. She appreciated the need for a subdued bearing, and yet she was able to reveal Vida as a woman of strength and appeal. Her speech in behalf of the "unfortunate homeless" was admirable. Grace Griswold as the nasal-voiced speaker and Clare Weldon as the young girl who followed her, both acquitted themselves with unusual excellence. The remainder of the cast, with a few instances, was scarcely equal to the demands imposed. As a playwright, Miss Robins does not approach her own standard as a novelist. The Convert, of which Votes for Women is the dramatized version, was one of the most brilliant novels of last year.

ELEANOR ROBSON

FROM A PORTRAIT SKETCH BY MISS JEAN PARKE

Miss Robson's achievement this season has been her successful creation of the role of Glad in Mrs. Frances Hodgson Burnett's play, The Dawn of a To-morrow, at the Lyceum Theatre.

THE SICILIAN PLAYERS IN ZAZA

Judging from the variously expressed opinions of those present at the first of the series of matinees recently given by Mimi Aguglia in the Criterion Theatre, this young woman is either one of the best or one of the worst players who have been seen in this city. Miss Aguglia, who is to appear next season under Charles Frohman's management in English-speaking roles, undertook a new play, on these occasions, and, as a change from those in which she was seen several months ago when she first appeared here with her Sicilian players, she presented Zaza in a version different from the one we have been accustomed to witness.

As has been before stated in these columns in speaking of the ability of Miss Aguglia, her methods are wholly different from our players of first rank, and for that reason it is a bit difficult to look upon her in the light of a finished actress who appreciates that finesse is one of the factors necessary to win a wide measure of success. That Miss Aguglia is capable of rising to emotional hights and exhibiting furious outbursts of temper and grief, is unquestionable. She is, also, an excellent pantomimist, but she lacks that feminine charm which she must acquire if she is to succeed in English-speaking parts.

Her Zaza is coarse and animal-like. And she is far too fond of using a flat and strident quality of tone which gets on one's nerves after having heard it for a few minutes. Her leading man played with repression and well, but the methods of Aguglia are those of her colleagues, and as they dressed their parts outlandishly and set the stage in a bare sort of fashion, the effect of the whole was anything but favorable. The public will await Miss Aguglia's appearance next season under new conditions with interest.

THE BACHELOR

The Bachelor, which is the latest of the Clyde Fitch plays to be presented at New York, started out in a very frivolous mood at the Maxine Elliott Theatre last week, and for those who are not too exacting its moments of comedy and moderately shown heart interest will help to pass away the time. There is not much to the

THE STAGE

play, and it is not remarkable that the author has not done more with his material. Under the circumstances it would have been difficult for him to have done so, for the principal idea, an elderly broker—who happens, also, to be a bachelor—falling in love with and marrying his stenographer, is not new, and Mr. Fitch has had to depend upon his facility as a writer to help matters out.

Charles Cherry, an extremely capable player, was a very decent sort of a broker who took an unusual amount of time to finally learn that he really loved his good-looking stenographer. And Ruth Maycliffe exhibited a remarkable speed as a typist (even for a stage performance) without letting one forget that she was the same young woman who appeared in Girls. Janet Beecher, who is always clever, made the Swedish servant a source of delight, even though one wondered what family would tolerate such a talkative and interfering person. Another capable player was Ralph Morgan as Billy Rendell, who helped to kindle the flame of love in Broker Goodale's heart for his pretty sister, then squelched it and finally started it going again. The Bachelor is quite harmless and not tremendously above the commonplace.

CHARLES CHERRY
Now starring in The Bachelor, at the Maxine Elliott Theatre

RUTH MAYCLIFFE AS MILLICENT RENDELL
In The Bachelor

MISS GALLAND IN THE RETURN OF EVE

HAd an able and experienced playright been given the idea which Lee Wilson Dodd used in The Return of Eve, we might now be congratulating ourselves upon another good play instead of uttering regrets as to the author's shortcomings. It was so evident to keen observers who were present on the first nights at the Herald Square Theatre last week that Mr. Dodd was not "play-wise" that expressions of sympathy were freely heard between acts for the young man who had found something worth putting into a play but who lacked the power to make the most of it.

It would appear that the latest aspirant for playwright honors has not gotten close enough to human nature to enable him to write with exact truthfulness. To further handicap his effort he dragged in masses of philosophical rubbish which was out of place and tiring, and finally he becomes melodramatic, thereby missing his last chance to save his play and himself.

You scarcely expect a young woman who is supposed to possess all the virtues of a naturally fine and tremendously superior creature—reared in the wilderness of the south and untouched by contamination of any sort—to show weakness of the shallowest sort upon being put to her first test. But she does. She comes north with a fortune left through the death of an obliging friend, and it is a case of too much money and a too sudden change. As Eve, charming in appearance and also because of her ignorance of worldly customs and conventionalities, is thrust into the circle of people whom Mr. Dodd mislabels "society," one becomes interested in possible good things which should follow. Unfortunately, it turns into a procession, with the best and only attraction at the head. Eve quickly transforms herself into a most ordinary woman whose sole thought is love of display. In the end she comes to see things as they are and return to her Eden and to Adam.

The sets were handsome, and the Shuberts spared no apparent expense or pains to make the production one of moment; but Bertha Galland seems unable to shake off her artificiality, in playing, and aside from her personal attractiveness she aroused but little interest. Richard Buhler, who was voted the handsomest actor in Chicago by the feminine contingent of a moderate-priced theatre a few years ago, was Adam. Of the others, only Eleanor Lawson and Frank Losee showed more than commonplace ability.

MANTELL IN SHAKESPEARIAN PLAYS

NOw, when the opportunity to witness Shakespearian plays seldom offers, great praise should be bestowed upon the manager who has courage to finance and bring forth such productions as those which are being given at the New Amsterdam Theatre by the company at whose head is Robert Mantell. The opening week of the Mantell engagement was not patronized to the extent the production deserved, despite the sombreness of King John and its creepiness. The mere fact that it had not been presented here in thirty-five years should have been sufficient to have drawn large houses for, at least, a week. But the people would not have it, and so a week ago Monday the better known plays of the Master Writer were substituted.

It seems a pity that William A. Brady's courage in producing so elaborate a spectacle as King John brought such scant attendance. The sets and costumes, alone, were well worth seeing, and, all things considered, the performers were up to the mark which present-day players are able to attain in Shakespeare.

During the week just ended Mr. Mantell has appeared in Macbeth, Hamlet, Richelieu, Merchant of Venice and Othello. While presentations of these plays a decade or two ago may have shown a greater proficiency on the part of the players, it is true that, with the exception of the Richard Mansfield productions, none of them approached the standard which the Brady presentations have attained so far as the scenic equipment is considered.

AS HAMLET

ROBERT MANTELL AS KING LEAR

Mr. Mantell is appearing in Shakespearian repertoire at the New Amsterdam Theatre

Registered Trade Mark

Established Half a Century

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(Made in France.)

Our latest models emphasize the distinct individuality that has always distinguished this well known French Corset.

The new lines are strikingly effective, having extreme length of skirt and very low tops.

Made in a number of new fabrics.

Prices, $7.50, 10.00, 15.00, 20.00 and upwards.

The "Pansy."

Gossard Corsets

We now offer a supply of these goods in all the new fabrics and models. Several new numbers have been added with increased length of skirt and flattened a trifle more at the hips.

These we commend as the best laced-front corset made.

Prices, $5.00, 8.00, 10.00, 15.00 and upwards.

The "Gossard."

James McCutcheon & Co., N.Y.

5th Ave. & 34th St., Opposite Waldorf-Astoria

MUSIC

(Continued from page 538.)

two performances of the Immortal Ninth, one immediately following the other, for the benefit of the many who desired to hear more than one rendition of this masterpiece. This may have been an excellent plan, but one cannot help being reminded of the frank person who on being asked how he liked Beethoven said, "In homeopathic doses."

A NOTABLE FLONZALEY CONCERT

THE Flonzaley Quartet must have felt gratified at the reception it received last week when it gave a concert in Mendelssohn Hall before a gathering which quite filled the auditorium. It is unusual to see a well-filled recital hall when any chamber-music performance—other than those given by the Kneisels—is going on. Not that all, save the ones which the Boston players participate in, are unworthy. Anything but that. But because the Kneisels stand in a class by themselves, and they have been eulogized so long that many lose sight of the fact that there are other organizations who are not so far away from the standard of the great Kneisel Quartet. At all events, we have a number of quartets who deserve staunch support because they do artistic work, and the Flonzaley is one of them. The programme was not heavy, and therefore to the majority it was enjoyable.

A JOINT RECITAL BY MISS ETHEL ALTEMUS AND MR. GLENN HALL

MISS Ethel Altemus, a young Philadelphian, who has recently returned from Europe after ten years of piano study under Barth in Berlin, Breitner and Moszkowski in Paris, and Leschetizky in Vienna, appeared for the first time in New York at Mendelssohn Hall on Wednesday evening, 17 March, in joint recital with Glenn Hall, the well-known tenor. Miss Altemus, who created an exceedingly favorable impression upon a large and brilliant audience, rendered selections, including a Gavotte and Variations by Rameau, a Sonata by Scarlatti, the enormously difficult Schumann Carnaval and an Arabesque and Scherzo by Leschetizky. The two final pieces and a little Chopin prelude added as an encore were played with exquisite grace and delicacy. Possessing a charming and refreshingly naive personality as well as a remarkable gift for the piano, Miss Altemus is sure to give pleasure wherever she is seen or heard. Mr. Glenn Hall won especial applause for his delightfully sympathetic rendering of some old English songs.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Spring exhibition of the National Academy of Design. Until 17 Apr.

Montross'. Twelfth Annual of the Ten American Painters. Until 7 Apr.

Hispanic Museum, 156th Street and Broadway. Paintings by the Spanish artist, Ignacio Zuloaga. Until 11 Apr.

Art Students' League's Rooms. Works by pupils of the Woodstock Summer School, of Landscape Painting. Until 27 Mar.

Powell's. Sketches and studies in oil by Frank Fowler, N. A. Until 3 Apr.

Keppel's. Seventeenth-century etchings. Until 6 Apr.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints.

Chicago. Art Institute. Annual of works by artists of Chicago and its neighborhood.

New Haven. Paint and Clay Club. Y. M. C. A. Building. Ninth annual of oil and water color paintings, sculptures, miniatures, etc. Until 28 Mar.

Philadelphia. Art Club. Seventeenth Annual of Water Colors and Pastels. Until 18 Apr.

Plastic Club. Annual of water colors. Until 1 Apr.

Pittsburg. Carnegie Institute. Paintings by "The Eight" American painte[illegible] til 31 Mar.

Washington. Corcoran Gallery. [illegible] of the Society of Washington Arti[illegible] til 10 Apr.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. [illegible] second annual of the American [illegible] Color Society. 29 Apr. to 23 May. [illegible] received 16 and 17 Apr.

Brooklyn. Ye Handicrafters. [illegible] Tenth semi-annual of arts and cr[illegible] Mar. to 3 Apr.

Pittsburg. Carnegie Institute. [illegible] Annual International Exhibition [illegible] Paintings. 20 Apr. to 30 June.

GOSSIP

THE Spring Exhibition of the National Academy of Design—its eighty-fourth annual—was opened, as usual, with a large reception at the Fine Arts Galleries on 12 March. With 273 paintings, selected from over 1,800 submitted, and about thirty small pieces of sculpture, it is, as a whole, a most interesting display, and yet by many critics is not considered equal to the winter exhibition. As at that one the place of honor is given to a portrait of the Countess Szechenyi—née Gladys Vanderbilt—by Sargent, which, although a good example of his work, does not compare with his beautiful portrait of Mrs. Joseph Pulitzer, which occupied the same place at the winter exhibition. This portrait, painted several years ago, shows the Countess in a simple white gown with knotted blue sash, standing by a marble garden balustrade, while among the others, one of the most striking is that of Mlle. Gerville-Reache, as Carmen, by Irving R. Wiles. The Thomas B. Clark prize of $300 was awarded to Lydia F. Emmet's painting of two children, entitled Playmates; the Inness gold medal for the best landscape, to Ben Foster, for his excellent Early Moonrise; the Julia A. Shaw prize of $300, for the most meritorious work by a woman, to Mrs. A. Albright Wigand, for her painting, The Woman in Blue, and the Julius Hallgarten prizes of $300, $200 and $100, respectively, to Daniel Garber, for his picture of Horses; to Charles Rittinger, for After the Ball, and to Ben Ali Haggin, for a full-length portrait of a graceful woman in a long, clinging gown, entitled Elfrida. The Saltus medal for merit was voted to George de Forest Brush for his exceptionally fine Family Group, which is owned by the Art Institute of Chicago. Among the many other noteworthy pictures exhibited are: Grand Central Station, New York, by Colin Campbell Cooper, a most picturesque scene of the crowded train yard; Mother Love, by J. Campbell Phillips; Evening in Connecticut and The Song of the Pines, by Charles Warren Eaton; Pandora, by Charles A. Winter, a rich, decorative painting of a beautiful girl holding a jeweled casket; Portrait of Mrs. Walter Scheftel, by J. Mortimer Lichtenauer; The Lesson, by Hugo Ballin; Calypso, by William Cotton, showing a graceful nude girl lying under a grape arbor in the brilliant sunlight; February Thaw, by Cullen Yates; A Pathway of Light, by R. M. Shurtleff; and a Mary of Magdala, by Albert Herter, a brilliant study in tones of reds.

Another exhibition of paintings by a well-known Spanish artist, Ignacio Zuloaga, was opened last week at the Hispanic Museum in New York. It consists of thirty-seven works, among which may be mentioned a portrait of Miss Lucienne Breval, as Carmen, and Pepillo the Matador, the Village Toreador.

At the annual exhibition of the Ten American Painters, which opened last week at the Montross Gallery, Mr. Edward Simmons is not represented, but William M. Chase, Frank W. Benson, Joseph De Camp, J. W. Dewing, Childe Hassam, Willard L. Metcalf, Robert Reid, Edmund C. Tarbell, and J. Alden Weir show several characteristic examples of work.

A sale of pictures belonging to Julius Oehme, the art dealer, was held at the Fifth Avenue Art Galleries last week, and realized a total of $106,980 for the seventy-five works offered. The highest price—$11,500—was paid for Summer Day on the Seine, by Daubigny. Two other works which brought high prices were The Home, Amsterdam, by Maris, and a Venetian canal scene by Ziem, which sold for [illegible] and $8,000, respectively.

The James S. Inglis collection of paintings and art objects, sold at the American Art Galleries and Mendelssohn Hall last week, brought a grand total of $102[illegible]. A painting by Diaz, Girl and Dog, sold for $9,000, which was the highest price [illegible] the sale.

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THE long automobile jaunts characteristic of the early spring bring needs in their train, and to fill the most urgent of these, a practical and complete little automobile box is put up. Within are all the requisites to thoroughly cleanse the skin after a long, dusty run, as well as several exceedingly valuable preparations to counteract the roughening and coarsening influence of exposure to high winds and sun. No matter how carefully one may be swathed in veils, the dust of the roads penetrates the pores and is driven into the skin by the wind made by the car's speed, even if no other be blowing. It is therefore practically impossible to present a normal appearance after a run of any great length without the aid of a few simple toilet preparations.

The most indispensable of these is a reliable cleansing cream, and no better could be desired than the excellent French preparation enclosed in the compact little box under review. The ungent must be applied all over the face and then wiped off with a soft puff of absorbent cotton moistened with an astringent lotion, also remarkably efficacious and pure. The pores of the skin are thus refined, and the complexion brightened; it will also take away any dry or burnt feeling, and is soothing in effect. The third remedy is a delightful milky lotion which is rejuvenating and refreshing in the extreme, though very simple. It is applied all over the face and allowed to dry before gently massaging with the hands. There is also a cream for the eradication of lines and wrinkles. The latter quickly smoothes out the skin, but is essentially a permanent remedy, and should be lightly patted into the skin every night before retiring.

If rouge be desired, a bottle of an excellent make is enclosed, all these preparations having come from hands skilled to the highest order of perfection in all such matters. Dry rouge is substituted if preferred, and both may be relied upon for wonderfully natural color and the purity of their ingredients. The powder in the automobile box is flesh color, unless otherwise specified, and an eye-wash is also included, as well as an eye-cup to wash out the eyes and relieve them from any tired or strained feeling.

There are also twelve convenient little puffs, daintily tied with ribbon, for applying the various lotions and creams. All the quantities are dealt out with a lavish hand, and the price of the complete box is $10.50, this including a cake of the finest soap made from the cream of fresh milk, and especially designed for use on the face. If bought singly, the same number of articles would cost $13.50. Should any changes be desired, they will be made for individual needs, but here in this one compact receptacle are all the toilet necessities for a whole season's automobiling; the quality is of the highest, and each separate preparation represents a valuable acquisition, to be relied upon with utmost confidence.

In these luxurious days when creams of all kinds are being invented, many of them most excellent—some dry, others more or less greasy—it is really very difficult to choose a special kind for individual use, the only possible way being to try several of the best makes until one's especial needs are found to be satisfied. A new brand of cold cream has just appeared which bids fair to join the first rank in the realm of toilet articles. Its quality is unusually fine, and its odor is sweet and unobtrusive like the delicate breath of the orange blossoms. It not only cleanses the face most thoroughly, but it is just as easy to remove as it is to put on—only a little warm water being needed to take away every trace of it. This is due to the fact that it is very dry with little or no oiliness to cling in the pores. It is extremely soothing to men's faces after shaving, and is most refreshing and efficacious for an irritating coat of sunburn. It comes in a square, porcelain box of generous size for 75 cents.

A tiny powder puff arrangement is of perforated chamois with taffeta silk back, and pocket for a round mirror with celluloid frame. The edges of the whole are pinked neatly, and the price is 19 cents.

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DESCRIPTIONS OF FASHIONS

PAGE 545

LEFT FIGURE.—Loose coat of taupe satin with a plaited yoke and sleeves. The coat fastens with three large tabs, which are braided in soutache in the same shade as the coat.

MIDDLE FIGURE.—White linen coat worn over a gown of pink mull. The coat is trimmed with flat white linen braid. The lower edges of coat are notched and weighted with white linen tassels.

RIGHT FIGURE.—Tunic of black satin over an underdress of cream-colored mousseline de soie. The corsage and upper arm are trimmed with green and blue embroidery. A piece of the same embroidery peeps out from under the tunic at the knee.

MIDDLE PAGE

LEFT FIGURE.—Gown of cedar green mousseline de soie finished with self-tone, satin-covered buttons and frogs. The deep collar that surrounds the yoke is of net, covered with self-tone soutache, edged with bias bands of satin and weighted by silk tassels. The lower sleeves are of cedar green net, laid in fine tucks and trimmed with mousseline bands. Yoke and cuffs of baby Irish lace. Mushroom hat of cedar green straw with ecru satin trimming.

SECOND FIGURE.—Gown of apricot crêpena, trimmed with heavy lace, dyed to match. The satin girdle is drawn from under the panel in front to the Empire waist in back, where it hangs down in tasselled ends. The yoke is of white net, embroidered in apricot dots. Hat of English straw with ostrich tips in tones of apricot.

THIRD AND FOURTH FIGURES.—Two views of the same gown. This is of pale ecru voile with heavy lace appliqué down the front, on the corsage and outlining the sleeves. The décolletage border is of Brussels lace, arranged in a point in back. The sash, of dull red Liberty satin, starts on either side of the front, is drawn across the back, fastened with dull gold buckles and hangs, knotted, down the back. The hat on the third figure is of pale-colored leghorn with shaded red roses and dull red crown band. The hat on the fourth figure is of black hair braid, faced with dull red tussor and trimmed with heavily flued ostrich plumes in black.

FIFTH AND SEVENTH FIGURES.—Model made with or without a train, according to the kind of material used and the purpose for which it is to be worn. The fifth figure is of lemon-colored linen with bands of the material, striped with white soutache and dotted with white cord buttons. The vest and upper sleeves are of imported cretonne in white and lemon yellow, and the tucked yoke and lower sleeves are of sheer white batiste. Large leghorn hat with lemon silk bow. The seventh figure shows the same color scheme in cotton voile with the vest and short sleeves of Dresden silk and net yoke and sleeves. Hat of shirred silk with novelty plumage in white.

SIXTH FIGURE.—Lawn party gown of shell-pink batiste. The skirt is laid in fine tucks over the hips to give fullness, and the corsage is arranged in kerchief style with a motif of silver braid on the right. Guimpe of embroidered net, having the sleeves trimmed with shirred bands of the batiste and finished by stiff butcher cuffs of plaited net. The low neck is finished by a frill of pink batiste. Tam o' Shanter hat with a tucked net brim, a crushed net crown and pink-tinted roses.

PAGE 553

LEFT FIGURE.—Dancing gown for a young girl, of pale Nile-green silk. The tunic is of white net with a grape design printed on it in a deeper shade of green, bordered with self-tone soutache. Silk cords tie it together on either side. Embroidered cabochons trim on the corsage and at the sides of the tunic. The modestie and long sleeves are of fine filet net, and the girdle is of Nile-green Liberty satin. Grapes in mauve with green foliage decorate the coiffure.

MIDDLE FIGURE.—Dinner gown of crêpe météore in a soft Bosphère blue, trimmed with self-tone braid and silk embroidery. The Empire girdle in back is of black satin with a large oval buckle in antique silver. Tucker and tight sleeves of point d'ésprit, dyed a pale blue.

RIGHT FIGURE.—Young girl's evening dress of cream-colored net over pale yellow Liberty satin. The overdress is heavily embroidered in self-tone silk, and the deep cuffs and tucker are of fine, cream lace. Décolletage border and crushed girdle of pale yellow satin.

HAPHAZARD JOTTINGS

SETBACKS TO WOMAN SUFFRAGE

A Setback was given to the woman suffrage cause by the action of the Senate in Iowa, where equal suffrage was recently defeated by a vote of 37 to 11, and a limited suffrage bill was also defeated by a vote of 36 to 12. This finishes the movement of women's suffrage in that State for this session. In New York State the suffragists have received a check by the fact that the Assembly Judiciary Committee voted down the woman suffrage amendment (to the Constitution). Only two members were in favor of it, and one of these, whose wife was an anti, announced that he only voted for the amendment as a matter of courtesy to a prominent suffragist who had journeyed to Albany for the express purpose of persuading votes.

THE FIRST NEW YORK CENSORSHIP

A most interesting result of the agitation against moving-picture shows has been the establishment of the first censorship that has ever been operative in New York. The Board of Censorship of the Moving Picture Show Programmes is made up of representatives of the Social and Ethical League, the People's Institute, the Federation of Churches, League for Political Education, Public Education, Parks and Playgrounds Association, the Women's Municipal League, the Vigilance Society, and the Society for the Suppression of Vice. The actual censoring of the pictures will be done by a committee of five, John Collier, chairman; Albert Shields, a district superintendent of public schools, and Mrs. Josephine Redding, one of the editorial staff of Vogue, being the three representatives for the public; two on the committee, representing the picture exhibitors, namely, Joseph H. Driscoll and Dr. O. I. Lamburger. What makes this censorship interesting, apart from the fact of its being the first one ever launched in New York, is that the request for it came from the Association of Moving Picture Exhibitors. At their demand and with their co-operation the Censor Committee will pass on the films before they are offered to view in this city. There will be about twenty-eight sets of pictures passed upon each week. The Association of Motion Picture Exhibitors will pay the office expenses of the Board of Censorship, while the Executive Committee will serve without pay.

DON'TS OF READING IN BED

A German physician, in order to investigate the exact kind of injury which reading in bed inflicts upon those who practice it, used himself for experimental purposes. He found thus, by personal experience, that the eyes are made to suffer when in this position, for two reasons—first, because the light is usually insufficient and badly placed, falling on the eyes instead of on the book or paper; and, second, because it is difficult while reclining to hold a book so that the full benefit of the use of both eyes be obtained. This latter is especially the case when the reader is lying on one side. Another bad habit is that of holding the book too near the eyes, thus producing myopia. No one under eighteen years of age, should be allowed to read in bed. Since a large number of persons, especially many chronic invalids, will insist upon reading in bed, suggestions by which the injurious effects can be minimized are as follows. The light should be sufficiently brilliant, with the eyes shaded from it, and the reader should lie on his back with his head and shoulders raised. For both daytime and night reading the greatest care must be taken to have the light fall on the book or paper and not on the eyes.

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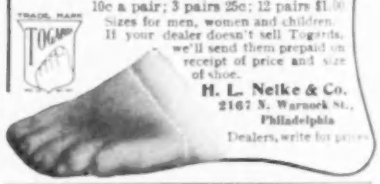

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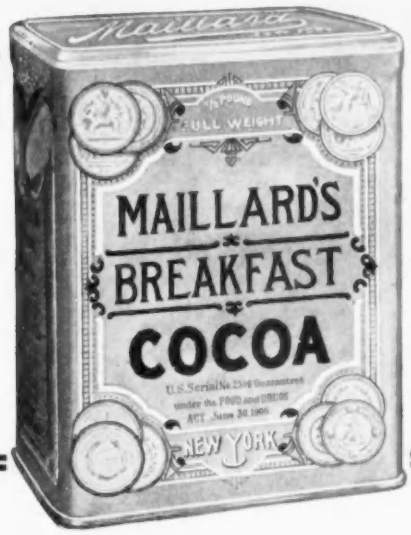

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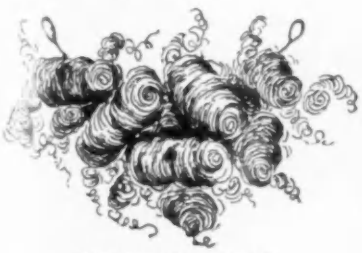

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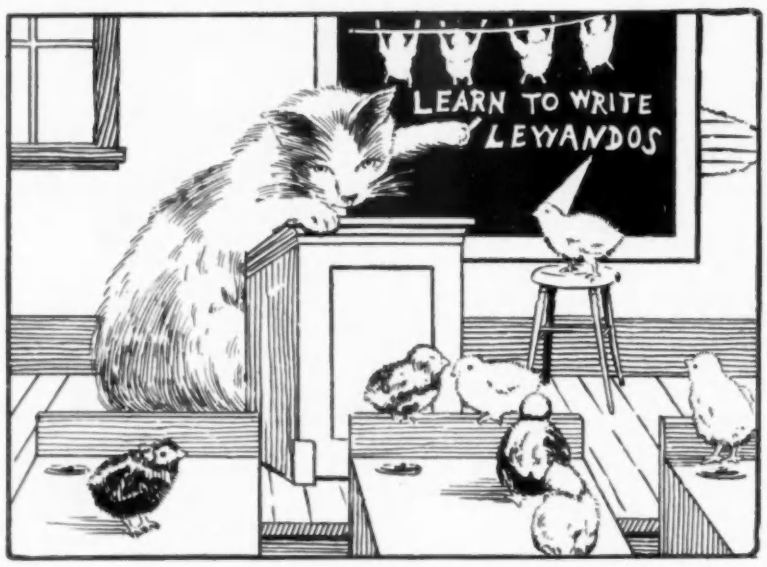

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